

A New Artistic Interpretation Of The Image Of Sisyphus

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Abstract. The article delves into the new interpretations of Kh. Dostmuhammad's novel "The Wise Sisyphus," which was based on world mythology and is the manifestation of the harmony of Western and Eastern classical approaches in educational and philosophical perspectives, as well as the Eastern, updated interpretation of the ancient Greek myth about Sisyphus.

Introduction

The work of Uzbek author Kh. Dostmuhammad presented the figure of Sisyphus, which has been interpreted in a number of ways in literature and mythology throughout the world. Although the creative influence and inheritance from the previously created (mytho-poetic) [14;9] works can be felt in the plot of the author's novel "The Wise Sisyphus," which was created in 2015, the pathos of the work is characterized by the primacy of the national spirit and the originality of the image. As a result, the "Karim Qur'an" and Uzbek folklore provide the work with its creative inspiration. The novel's primary storyline type is associative.

The foundation for polyphonic viewpoints in the novel's analysis is provided by the depiction of a person's inner world when they are being physically and spiritually tormented, as well as the catharsis process that started to emerge as a result of his internal conflict, pain, and collision. Scholars are undertaking study [20;15. 19;17], analyzing and interpreting this work in numerous ways [1;6. 14;5], and debating it in Uzbek literary studies. By analyzing Albert Camus's work "The Legend of Sisyphus," literary expert Yoldosh Solijonov illuminates the idea of absurdity and the existentialist philosophy in his piece "Sisyphus and the Absurd." Notes that this conclusion—which results from the two stages of human life, living and after death—is close to the laws and circumstances of the Islamic religion of the

ludicrous philosophy. Humans are required to account for their misdeeds in the mortal world in the eternal world [28;5]. According to I. Yakubov's research, Kh. Dostmuhammad's novel "The Wise Sisyphus" is based on a free plot based on the "stream of consciousness" and is the genesis of the artistic reality that is the basis of the "myth novel," "The Labor of Sisyphus," and "The Stone of Sisyphus" belonging to the Greek folklore plot system. It should be noted that the epic storyline of the Uzbek novel was changed into the novel's framework, and the writer achieved the lyrical solution of the problem using Eastern-Islamic philosophy [20;19]. Another literary scholar, Damin Toraev, states in his article "Sisyphus narrative in an Uzbek writer's interpretation" that the writer's novel "The Wise Sisyphus" was written on the basis of Greek mythology, and in terms of style, it combines the principles of romanticism, fiction, and realism, and in this respect, it is similar to Dyula Iesh's novel "The Riddle of Prometheus." [14;9] M. Kochkarova, a literary academic, accuses the writer of breaching the literary canons of the "novel" genre in an attempt to argue that the work is not a novel but a philosophical essay. She considers the Sisyphus image to be an aesthetically excellent example of a neomythic image in Uzbek literature [19; 138- 143].

Considering that Kh. Dostmuhammad's novel "The Wise Sisyphus" is more influenced by Albert Camus' essay "The Myth of Sisyphus"

than the works of artists such as Homer, Aeschylus, Sophocles, Euripides, Ovid, Sartre, Joyce, Merle, Nikitin, where the image of Sisyphus is interpreted, Y. Solijonov and I. Yakub According to scholar M. Asadov, Khurshid Dostmuhammad's work "The Wise Sisyphus" was influenced by the French writer Albert Camus's essay "The Legend of Sisyphus." "... Sisyphus, who is depicted in Homer as a highly crafty, cunning individual, is viewed by Camus as a human factor, Camus' Sisyphus is seen as a somewhat observant, conscious person," [1; 122-123] the researcher says. Sisyphus attains philosophical perfection, rising to the level of a profoundly thinking sage, according to Khurshid Dostmuhammad. In these ways, Kh. Dostmuhammad's Sisyphus is similar to Camus' hero. Although the tale of Sisyphus is a historical fact.

According to Greek traditions, Sisyphus, the governor of Corinth, was sentenced to a life-long ludicrous and painful punishment for his disobedience against the gods of Olympus, namely, rolling a large stone to the mountain's summit. A mountain peak is a goal, the difficulties in achieving it are a person's life journey, and a rock symbolizes a person's harsh fate. The greater a person's demands and needs on the route of lust, the heavier the load (harsang) on his shoulders, and the difficulties of walking the path of life and striving for the goal.

Until now, the picture of Sisyphus has been described in global literature as "the symbol of fate, a vain, vain, pitiful, wretched man suffering from black work," but the image of Sisyphus developed by Kh Dostmuhammad. He has been seen as persistent, good-hearted, kind, and fair, opposing oppression and injustice, and capable of transforming the world. Of course, we're not going to declare Sisyphus a "angel" with exclusively good attributes[5;26]. However, it is critical that Sisyphus overcomes his negative vices throughout the era of difficult suffering after being sentenced to eternal punishment. It develops the skills of not rushing, not rushing, being calm, and not extinguishing hope. The author attempts to explain the basic premise of the work, which is to tackle current problems relating to humanity, through the

image of Sisyphus, which he developed. In this, he calls the reader to courage by using the image of Sisyphus and his courage to overcome the painful punishment that it is in everyone's hands to fight against all physical, mental, and spiritual forces that torment a person, and to add meaning to his meaningless life with his will and perseverance. In the work, Sisyphus's actions are described as follows: "... I will teach people a new will!... Yes, I will teach them a completely new will, that is, to live a different life! That's when people start living differently, the world becomes different. A life of pure suffering will end. Not only lifting, pushing and transporting lifeless stones and dirt, but all the hard work that makes the human race trample and disrespectful will end completely! I will prove it, I will [5;24-26] !"

The writer's major creative objective is to improve the value of a person, to fill his hard life with significance, pleasure, and love, and to express his identity. He overcomes the absurd penalty inflicted on him, however, not just with his physical strength, but also with his loving heart and intelligence, demonstrating to the reader once more that everyone's fate is in his control. It should be mentioned that Kh.Sisyphus Dostmuhammad's image is embodied as a person of trust, hope, and confidence, who is nice, happy, and positive. The hero, who seeks a lesson in everything, realizes that even the zirapcha, which has entered the heel, loves the kharsangtash, which he must carry to the top. As a result of his strong will, tenacity, and wisdom, as well as his loving heart, he may "find a route to the heart of a stone," and finally, a person can survive the difficulties that a stone cannot. Through the episode of shattering the stone, the author attempted to demonstrate Sisyphus' good heart and caring in the tale. "Sisyphus slowly circled around him, looking for the place where the piece of leaf had broken off, suddenly not finding what he was looking for, he grabbed hold of the rope in his haste, "Didn't you hit him hard with these actions, where did you get hurt? [5;50]" The intelligent reader will detect the elevated status of pain in the quoted passage. In the piece, the stone that appeared to Sisyphus as a stone of punishment, insulting him with all the

harsh words in his speech, eventually transforms into his spirit, his rage, his dear love, in a word, his destiny.

Another positive characteristic of Sisyphus is his love of life; he lives with optimism and confidence when he turns a blind eye to dreams and makes it a habit to live with dreams. Indeed, Sisyphus' optimistic, melancholy state, sentenced to a desolate wasteland with a painful and ludicrous punishment, transforms and achieves his goal thanks to his strong will, excitement, faith, and hopeful spirit. The writer's talent may be noticed in the accurate depiction of the condemned person's psyche, as well as the consistent and efficient portrayal of his mental states. One of the theories advanced by the author in the work is that a person's psychology, cheerful-positive mood, self-confidence, and aspiration are the foundations of a meaningful and happy existence. In the narrative, Sisyphus frequently recalls the master stonemason's counsel, "- Every stone has a soul... You only need to find the heart of them." This episode was not included in the work haphazardly. The author's intention in incorporating this advice in the story is to emphasize that "only love and beauty can save the world from evil, power, rage, and other forms of calamities." It persuades the reader that pity is a powerful force capable of melting even stone.

In fact, Sisyphus' sin, is arrogance. This is related to the aspect that causes tension in the narrative. The work depicts the dilemma of a hero who faced different disasters as a result of the anger of godless Zeus, the god of gods, due to his stupidity. According to the work, no creature is more threatening to the gods than a person who is aware. "It is preferable to live and lose those who are upright, unjust, and cunning, as Sisyphus did[5;35]." The writer highlights Sisyphus' understanding and justice while painting a portrait of him. The author forcefully exposes the extract's "such a credo," a terrible fact of life in every era and community. The work's conflict is created by Sisyphus' knowledge of Zeus' ancestry, understanding of Cronos' violent destiny, and awareness of Asop's abduction of Aegina, the goddess of

water and rivers. Harmony between the families of Rhea and Kronos, according to Sisyphus, ends with his own father, Kronos, cutting off his offspring after hearing a prophecy that the father will be destroyed by one of his children. Cronos/Rhea was pining for Zeus, and when he was born, she managed to wrap him up and hide him, instead offering her husband a chunk of stone. The stone is swallowed by Kronos. Years later, Zeus grew up and ate his dead siblings' meals from his murderous and cannibalistic father, just as the prophecy predicted. Zeus, cursed by his father, met the destiny of savage Cronos and became a child-eater. He resurrected his wife Metheide and brought the virgin Aegina into his harem. Knowing about such vices, which are inappropriate for the ruler of the passionate deities like Zeus, as well as his ungodly pessimistic disposition and the danger of rebelling against him, will expose Sisyphus to disaster.

The author describes a crucial truth in the work: "Habit becomes a habit, or a habit becomes a habit, and the least weight of it is not felt by a person[5;8]...." According to Sisyphus, "round, round, round" the rope towards the peak gets easier and more enjoyable. That is, he appears to face adversity with thankfulness, seeking insight in everything. He gradually grows fond of the "stone of punishment." He will be able to locate the stone's heart and, figuratively, produce a flower from it. Other images in the text depict Sisyphus' bravery, such as Thanatos, the god of death, defeating him, chaining him, and casting him into a dungeon. This episode, as you may know, is also found in ancient Greek mythology. Sisyphus rebels against the gods because of their rudeness, hubris, and violence. His purpose is to fight for justice and the truth.

Sisyphus frequently encounters an old fisherman swimming in the sea in the tale. A natural inquiry arises: who is the old man who appears to be rowing while falling down and who entirely surrenders to the will of fate? What artistic significance does this image have in the work? Why is he downcast, his head bowed? Didn't he also drive away the black ravens who

were attempting to kill him? Why did the boat previously appear to Sisyphus as a coffin? The author's use of this image, in our opinion, is intended to match the predicament of two convicts sentenced to distinct punishments: Sisyphus and the elderly sailor, emphasizing Sisyphus' struggle, persistence, and tenacity. The writer also attached a metaphorical value to the fact that the old guy was not rowing at this point. The fact that the old guy is not rowing indicates that he has ceased moving, that he is not battling, and that he has been vanquished. In any event, constant movement, as the aphorism "The mountain that moves, rises," has become an essential act for Sisyphus. By paralleling two opposing events, the writer not only exaggerates the image's distinctive qualities, but also enables the reader to draw inferences and learn lessons. This contributes to the work's educational and aesthetic value. In truth, the elderly sailor alludes to Asep, the god of water and rivers who earned Zeus' wrath while searching for his child Aegina. The change of the boat into a coffin is a spiritual blow delivered by the gods in order to destroy Sisyphus' spirit and defeat him. In general, the gods' punishments for Sisyphus, such as the snake's unexpected escape and scolding, the amputation of one limb, the fading of his left eye, the sudden arrival of a black scarred tree in the desert of punishment and the poison from it, were all designed to crush his spirit and will. were punitive measures designed to defeat him.

The work's language is straightforward, fluent, and understandable. Adib used a variety of Uzbek folk proverbs to expand the substance and fully expose the image's spiritual image. For example, proverbs such as **"A lion's footprints, a man's word never backslide"**, **"A moving mountain grows"**, **"When angry, the mind goes away"**, **"The eye is cowardly, the hand is brave"** served to deepen the poetic content. **He also tried to show Sisyphus's intelligence, wisdom, and philosophy through his actions and thoughts through the following wisdoms and truths he weaved. "Each change, each innovation gives birth to a new hope, new worlds are born from new hope", "The stone of the great washes towards the shore",**

"True words cut the stone, gentle grace softens the pain of the thorn", **"There is a living soul that has its own raven there is"**, **"... there is something in me, who is constantly observing and being observed"**, **"... where there is movement, there is meaning, essence. Salvation is not in empty will, no, in will that has become action! As long as there is a meaning and an essence, no willful action goes in vain"**, **"No one is completely guaranteed from unhappiness, no one is completely equalized from happiness... so that the human race does not remain completely unhappy and miserable..."**, **"Every slave comes to the world to fulfill his destiny"**, **"... in order to reach maturity and perfection, every slave needs to take and assimilate the most necessary good things not only from wild animals, but also from nature. Otherwise, the human will will not be able to stop it, it will not be able to overcome it, until it masters the will of nature"**, **"People need a new will, a new one! Will, will, will turn into action!"**, **"The dream and consciousness of the person at the top is true, what he said is what he said"**, **"... trust, attention, kindness have greater and more powerful power than true words "**, **"Happiness belongs to the great. Happiness is the one who can round the stone! The one who is hardworking, who is not afraid of hard work!"**

These life realities demonstrate Sisyphus' rich imagination, wise spiritual image, as well as the writer H.Dostmuhammad's truths, meanings, and deep philosophical vision.

Sisyphus' imaginative universe is immensely diversified. In one point, he compares the unmoving, suspended cloud pieces to "sky spots" and wishes to wipe them away. The author highlights in the text that imagination, imagination, and memory are the most valuable endowments for man. The literature mentions the imagination as the salvation of the condemned Sisyphus. If Sisyphus had given it some thought, what would he have done if he hadn't been accompanied by this giant? Where did he strike his head, and how did he pass the time when there was no end in sight? Was he exhausted? Was he

uninterested? .. Fortunately, he has a good imagination, and his memory is on the verge of failing him, but whether he wants it or not, his thoughts are restless, and he finds solace in this restlessness. Sisyphus, did you taste the juice of life?! Is the entire globe aware?! However, if you keep a person who has lived in this bright world for only one day for a hundred years, if you want, in a prison or in a prison, then he does not know what boredom is sometimes, because memory and imagination become his savior, he is from that memory. and he finds comfort and pleasure in his imagination[5;56-57].!" Indeed, imagination, consciousness, thought, and memory are unmatched powers that glorify man, change the world, and are regarded as an intellectual marvel bestowed upon man. As a scholar of the human mind, Kh. Dostmuhammad strives for precision in depicting the psychology of a lonely, condemned individual. Sisyphus' struggle with himself depicts his inner conflicts realistically. A lonely person does not enter the realm of fantasy; instead, he converses with himself. Sisyphus is also consoled by a heart-to-heart with his imaginary partner, Sisyphus, who has become his tormentor in the desert. He has been spiritually revived. He overcomes it through sheer force of will, despite being sentenced to a life of meaningless wandering. As a result, "Adam did not lighten; the stone lightened, the mountain lightened by connecting the stone, and the peak lightened. The god of gods is defeated[5;111]."

Examples of Uzbek folklore, specifically the image of Yoriltash from the fairy tale "Yoriltash," as well as mythology, such as the image of the hundred-armed and fifty-headed giant (Briareyga), are skillfully utilised in the work.

The novel lacks distinct plot threads that hold the reader's attention. It is natural that the reader looking for interesting data will be bored by this work. Sisyphus' feelings, thoughts, physical and mental-spiritual tortures in his search for meaning (performance of the sentence placed on him) are conveyed mostly through epiphany and the author's words in the work. The novel emphasized the writer's philosophical

observations and thoughts over creative thought. In addition, several "open," "naked" similes exist in the image of the mountain top, which we believe violates our national psyche and the laws of art. "A adolescent resting bare-breasted and staring at the sky reminded a girl of her mother, who had not yet given birth to a mountain peak... The park is as white as a cloud, captures the eye, dazzles... dedicates, recalls your masculinity, mountain mammy[5;23]!" Such "open" images, in our opinion, lead to the reader's taste. Confusion was allowed in one area in the depiction of the work's chronotope (place, space). "... It is true that he went to the Chorsu market and walked around the plaza." In the picture of Sisyphus' awareness of Zeus' deed, the god of gods, and his imaginary struggle with him, we believe the location "Chorsu Market" is poorly utilized, because the events of the work take place mostly in a deserted desert and Greek territory, in the city of Corinth.

In conclusion, Kh. Dostmuhammad's poetic skill is plainly displayed when he breathed fresh life into a traveling story constructed before him, when he brilliantly represented the image of Sisyphus, a wise man who was able to create meaning out of meaninglessness. The work gains educational and artistic value as it encourages people to persevere, be patient, work hard, be grateful, be kind, and appreciate life.

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"Qutadg'u Bilig": Quality Lexemas that Define the Natural Status of a Person

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