



Research Article

SIMURG – IS A MYTHICAL BIRD IN THE POETIC WORK OF THE PEOPLE OF THE EAST

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ABSTRACT

The article describes the unique interpretations of the mythical bird image in the oral poetic works of the peoples of the East.

KEYWORDS

Myth, fairy tale, image, cosmogenic mythology.

INTRODUCTION

According to mythological imaginations, the roots of the "tree of life" are located underground, while its branches are connected to the sky above the clouds, thus this huge mythical tree is the three worlds, i.e. Blue (the upper world - the abode of spirits), Zamin (the land where people live) and It unites the underground (the underworld - the property of the dead). Therefore, in the Shamanistic mythology of the ancient Turks, it is described that the spirits of the shaman travel

to the "other worlds" by means of such a "tree of life" [1].

The creator Isajon Sultan, well-versed in the folklore and mythology of the peoples of the East, tried to preserve the association between the bird and the "tree of life" in archaic mythology while describing the strange image of the corner that appeared before the eyes of the hero in his story "The Garden of Eram". According to the story, there was "a huge green tree on the side of the gate" whose "branches were hidden among the



clouds". The "green tree" depicted in this plaque is an artistic interpretation of the "tree of life" in archaic mythology, which unites the three worlds - Blue (heaven), Earth and Underworld. Therefore, in the cosmogonic myths about the universe, the "world tree" is depicted with its roots pointing to the sky and its branches pointing to the earth. It is a symbol of the universe or a representation of the foundation of the universe and is depicted as the axis (core) that holds the world together. According to the belief of ruby shamans living in Siberia, the eagle of Demurg often lands on this tree" [2, 154].

In the story, it is not for nothing that the color of the tree in the strange garden is "green", and it is a detail related to cosmogonic mythology. According to the myth, the "tree of life" is evergreen, always growing, never withering and always shining. That is why it is called "Tree of Life".

In the Uzbek myths about the "Tree of Life", another important aspect is highlighted. In particular, in a myth recorded in 1991 by D. Ahmedova, a resident of the Pakhtachi district of the Samarkand region, the reasons for the phenomenon of flying stars are explained in connection with one of the semantic manifestations of this tree of life - the legendary maple. According to what they say, there is a big maple tree in the sky. It is said that if one leaf of that maple tree is cut off, the life of a person living on earth will also be cut off. If that leaf touches a healthy person while it is falling, that person will get ringworm. They say that such a person must

speak immediately, otherwise, he will face some kind of disaster. When this maple leaf leaves a light trail in the sky when it falls, people who see it say "A star has flown".

This is due to the fact that the "tree of life", imagined as a mythical tool that connects the three worlds - Blue (sky), Earth and Underworld, also played an important role in animistic mythology, that is, the essence of this mythical symbol is the opposite concepts of "life - death". to be more precise, it indicates that each leaf of this tree is considered to be related to the soul of a certain person living on earth.

We can also find ideas about the connection of the tree of life with the heavenly bird in the mythology of the Scandinavian, Indo-European, Siberian and Arab peoples. It is worth noting that if a big bird is depicted at the end of the tree of Life in myths (Semurgh in ancient Indo-Iranian myths, Phoenix in Arabs), a snake is wrapped around its roots (Nidhegg snake in Scandinavian myths). The mythical "tree of life" reminds us of the tree named Khoma (Soma in Indian mythology) or "Khvarri" ("Sersus") described in "Avesta", and there is a surprising similarity between the image of the bird and the snake in the Eastern folklore of Semurg and the snake crawling into the big tree where he built a nest.

Simurg' is a legendary bird in the oral poetic works of the peoples of the East; a symbolic expression of the age-old dreams of flying in the sky and making distant destinations close. Initially, it was used in "Avesta" in the form of "senemurg". That



is, it is described in the 14th century that the giant bird "Saena Meruga" built a nest on top of the "Tree of Life" in the middle of the Vorukasha Sea. The first myths about the "saena meruga" (simurg'), which protects the "tree of life" from evil forces with its majestic cloud-like wings, were created in our opinion on the shores of the Aral Sea, which is called Vorukasha or "Shoreless Sea", that is, in the ancient Khorezm oasis. "Avesta" researcher K.V.Trever said that the name of this imaginary bird was originally Saena-meruga, meaning "dog-bird". In ancient Zoroastrian mythology, Simurgh is described as a dog-headed bird - a mythical creature. For example, in "Bundakhishn": "The eleventh creatures that live at night were created, two of them feed their children with breast milk. It is a Senmurv and a bat that flies at night. As it is said, dogs, birds and muscular animals were created from those who see the day at night, because they fly like birds, have teeth in their mouths like those of dogs, and live in caves like muscular animals. In another place of "Bundakhishn" it is said that "...among the birds, two were created differently from others: this is Senmurv and the bat, and these animals with teeth in their mouths feed their young with breast milk."

The Simurgh bird has been beautifully interpreted by our great thinkers in our classical literature. Fariddidin Attar's "Mantiq ut-Tair" and Alisher Navoi's "Lison ut-Tair" epics are proof of our opinion.

According to Attar's idea in Mantiq ut-Tair, the birds in it are just the shadow of Simurgh. That is,

they become important only when they strive for Simurgh. The life of birds (humans) in this world is migration and separation, the birds in the epic find unity with Simurgh in the last valley. In Navoi's epic, they are purified while smoking Riyazat and discover their Simurgh.

According to Navoi's interpretation, each person, each community cannot reach the highest stage of improvement that can be achieved by the whole humanity together. All mankind (birds as a whole) can strive for it together, fly together and overcome the hardships of the road together to reach it. Simurg' is not a single bird, but a unity of thirty birds ("si murg'") that have risen to the highest stage of perfection - the stage of Monotheism - a harmonious group of people who can form a spiritual unity, a whole humanity. Their arduous path to Simurg is a historical search for a happy and just society.

In the dictionary "Farhangi Mustalahoti Urafo" published in Tehran, it is written that "Simurgh is a perfect human". In the "Dictionary of Sufism Terms" published in Turkey, it is noted that Simurgh is interpreted as a perfect person, thirty birds, a king and Allah, which the birds headed by Hudhud will reach after crossing the seven valleys.

Turkic peoples have Humo, Anko, State bird, Bakht kushi, Marqumomo, Kuntubulgan, Bulbuligoya and other variants of Simurg. The image of Simurg is described in detail in fairy tales such as "Kharamon", "Oynai jahonnamo", "Rustam", "Kenja botir". This image is also found in written literature.



Simurgh is embodied in Uzbek folk tales and legends as a fantastic bird, a friend, protector, and companion of a positive hero, who takes him out of the "seven darknesses". In Uzbek literature, the famous poet Hamid Olimjon wrote the epic "Parizod and Bunyod" based on the legend of Simurg.

Simurg' is a huge bird, a symbol of totemistic patronage, and a helper of heroes, according to the primitive understanding of our ancient ancestors. It is not clear when this beautiful, lyrical image appeared, but ancient plots related to Simurgh are widespread in the folklore of the peoples of the East. He can carry the hero on his huge wing and carry him to the Underworld or to the Earth.

The Simurg bird, depicted in the Uzbek folk magic tales, is also historically a character that arose as a result of the evolution of the image of Senmurv in the Avesta mythology in the epic system of thought. Although in the tradition of Uzbek fairy tales, Simurg's appearance and function do not have the features characteristic of Sen-murv, a detail related to this legendary bird taking the hero to another world shows that some signs of "dog" are preserved in it. In the fairy tale "Zorliq bilu Mungliq" it is said that "Simurg came flying from one side with snow and rain and swallowed the crushed dragon". In the fairy tales with this character, the hero who travels to another world or returns to the light world while riding on the bird feeds the Simurgh until he reaches his destination. This means that Simurgh is a carnivorous animal like a dog, as mentioned in

Bundakhishn. In our opinion, Senmurv or Simurg is described as a mythical animal with a dog's body and bird's wings in the mythology of the ancient Central Asians. Later, these mythological images were forgotten. Now it is depicted in our fairy tales and epics as an imaginary bird that rescues the hero from a difficult situation, delivers the hero who saved his polopons from the attack of the dragon to a distant destination, and helps the hero. In fact, mythological images of Simurgh are related to ancient mythological legends about a dog genetically hatched from a bird's egg and a winged dog that can fly like a bird - a griffon.

In ancient cosmogonic mythology, the image of Simurgh was interpreted in connection with the mythical tree of life, which is directly related to the heavenly structure of the universe. Chapter 62 of the 6th-century Pahlavi (Old Persian) monument text Minokehrat presents a comprehensive picture of the evolution of this heavenly image: "The Tree of Life, which gives life to the dead, grows in the middle of the Khoma Vorukasha Sea. Semurv (Simurg'), who created the Tree of Life, is the patron of goodness. Every time it rises from its nest, thousands of new branches grow from the branches of the tree, and every time it lands, thousands of branches are broken, and all plant seeds are scattered in different directions.

Ideas about the connection of the tree of life with a heavenly bird can also be found in the mythology of the Scandinavian, Indo-European, Siberian and Arab peoples. It is worth noting that if a big bird is depicted at the end of the Tree of Life in myths (Simurgh in ancient Indo-Iranian myths, Qaqnus in



Arabs), a snake is wrapped around its root (Nidhegg snake in Scandinavian myths). The mythical "tree of life" reminds us of the tree called Khoma (Soma in Indian mythology) or "Khwarri" ("Sersus") depicted in the Avesta, and there is a striking similarity between the image of the bird and the snake and the image of Semurg in Eastern folklore and the snake clinging to the big tree in which he built the nest.

Firdausi was the first to create the image of the legendary bird Simurgh in Eastern epics. This bird of superhuman strength and power takes part in events from Zol's childhood to the saga of Isfandiyar. Simurg always helps Zoli Zar and his descendants in the most difficult times. For example, in the "Birth of the Rustami epic from the mother" section of "Shahnoma" Rudoba suffers from labor pains and faints. When everyone is confused, they remember Simurgh's feathers. Zol immediately lights a fire and throws Simurgh's feather into the fire. In an instant, Simurgh appears and looks at Zol and says:

Find a knife like a diamond,

It's time to find someone knowledgeable.

Drunk my date with May first,

Reduce the pain in your heart.

With the help of simurg, Rudoba is easily relieved of pain and the child is named Rustam.

Simurgh speaks like a human, helps Zoli Zar and Rustam in battles, and sometimes shows the way

to solve life's problems in the form of a wise doctor. According to Firdausi, if Simurgh flies in the sky, darkness will cover the world and the earth and time will shake. He built a nest on a mountaintop in the middle of a desolate desert:

There will be a mountain called Elburz

It is close to the sun and far from the earth.

There is also a nest in Semurg,

No one can be found in it.

Simurgh in Firdausi's "Shahnoma" and Simurgh in Hamid Olimjon's epic have similarities. In both works, Simurgh is a friend to man, he is with him on difficult days. In Ferdavsi, Semurg feeds and cares for Zol at the request of his children, teach him the language, and gives him knowledge. A man gives way to ignorance, and a bird follows the path of justice. He helps Rustam closely in defeating dragons, giants, and even Isfandiyar. In the epic, Hamid Olimjon, Khan's daughter, Parizod, who is far from true love and is addicted to ignorance, does not accept Bunyod, who fulfills the condition, and wants him to die, and sends him to a giant battle. Man gives way to pride, and Simurgh leads Bunyod to courage. Simurgh, who brought Bunyod to the abode of the giant, uses the victory of the brave young man. Semurg's attitude towards the heroic young man and Bunyod's one-on-one fight with the giant and his victory is similar to "Shahnoma".

So, the image of Simurgh is a bird that appeared in very ancient times, a symbol of goodness, and one



of the favorite symbols of the writers of the Eastern peoples. Qualities such as magnificence and humanity in the Simurgh bird, although they are brought to the reader's attention through various plots, show the mutual harmony of the cultures of the eastern peoples. The tests of fate experienced by the peoples of the East in different periods and the changes that occurred in the society are highlighted on the basis of artistic textures in the image of the Simurg bird.

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