

Presence of Child-Related and Different other Motives in the Epics of Turkish People

RAKHIMOVA SHOIRA ATABEKOVNA

Urgench branch of Tashkent Medical Academy, Uzbekistan

ABSTRACT

The article deals with the epic genre of folklore. This genre is one of the most complex genres, and the spectrum of images is extremely important in its structure. The main character in the epic is the main epic hero, who conducts his activities in conjunction with the activities of many of the characters around him. The motives associated with his warhorse, miraculous weapon, comrade, life partner and warrior band, and motifs related to capture and childbearing appear. At the same time, in many epic examples, the adoption of a child by an epic hero is also mentioned. In addition, in many sagas, the sister of the epic hero also acts and plays the main role in his fate. The article focuses on such motives and reveals their essence.

Keywords: Epic, version, epic hero, motif, adoption, image, companion, epic example.

INTRODUCTION

In the epics, there are cases where the epic hero, who was miraculously born, is also affected by childlessness. But he decides to adopt a child, unable to find any other option. One such epic hero is Gorogly.

In almost all Turkish versions, Gorogly suffers from childlessness and bears an orphaned child.

In the Azerbaidjan and Eastern Uzbek versions of the epic "Gorogly", the epic hero brings two children - Avaz and Khasan - from different cities and brings them up as children.

In the Turkmen and Khorezm versions, only Avazkhan is raised as a child. However, Erkhasan's name is mentioned occasionally. But there is no information about whether he is an adopted child.

First, let's talk about the motif of adoption in the Eastern Uzbek version. This motive had a brighter image in the epic "Khush Keldi" from the repertoire of Jumanbulbul. The epos begins with the following introduction:

During Goroglibek's time, his fame went everywhere. Many padishahs and kings were very afraid of Goroglybek's policy. His voice took over the world, but he had no children. And now he brought Khasakhan from Wayangan and Avazkhan from Khunkhor to make a child, calling them both his sons, if he wishes call them my flower, my life and my soul, my heir if I die, my coffin, the owner of my death, and he cared more than the children he gave birth to.

Agha Yunus, the eldest wife of Gorogli, used to bring up Avazkhan with care and love, Khasankhan was brought up with deep care and love by Miskal fairy, and she took care of them and brought them up in this way. They had no equal in their beauty, cleanliness, and neatness. On top of that, Agha Yunus used to wear him clothes that suited him.

The epos starts in this way, and gradually the activities of these two adopted children begin to appear. Events such as Avaz's struggle with Khunkhorshah's troops as a young man, his capture by trickery, his father Gorogly's rescue of Avaz from captivity, and various adventures fill the flow of events.

Most importantly, Avazkhan and Hasankhan remain as Gorogly's closest support. They rise to the level of epic heroes who are brave, fair, ruthless to the enemy.

In the Khorezm version of the "Gorogly" epic, as we mentioned above, special attention is paid to the image of Avazkhan, without the presence of the image of Khasankhan.

Professor S. Ruzimboyev stated that, the activity of Avazkhan is a supporting character in the epic "Gorogly", forms the basis of the epics of the series and requires to be considered as a separate category, and this issue demands to a special research.

In the book of the epic "Gorogly" published in Khorezm in 2004, there are seven epics in which Avazkhan directly participates. These epics make up almost half of the collected branches in that book. This indicates that Avaz Khan has a special place in the series.

The activities of Avazkhan and Gorogly are closely connected, and it is difficult to separate one from the other. Sometimes, when Avazkhan is captured by the enemy, Gorogli, and when Gorogli is captured, Avazkhan goes to fight and releases the captive.

MATERIALS AND METHODS

It is known that the epic "Gorogli" spread in Khorezm is mainly Romanesque in nature. Because of this, there are few fighting episodes. However, in the branches associated with Avazkhan, his intense monologues echo in combative verses:

The enemy comes in rows,
Your eyes canker with cunning,
After the shot with arrow he stretched out,
Let it be fill, let the field be fulfilled.
I come from the right, you from the left
Abundant prey,
Don't drop your sword
Plunder, let plunder the enemy.
Let the blood flow in this field,
Don't let the enemy stay safe,
Today it's Avazkhan's turn,
Plunder, let the field be plundered.

After Avazkhan finished saying this, he put his whip on Ghirot and rode away, looking at Yozim's decuman. In the war and fightings, Avaz Khan was on one side, and Ghirot was on the other side. He bit the one who came from the front, and knocked down the one that came behind.

Such scenes often appear in other series of epics. So, in the form of Avazkhan, a real brave person who is an assistant to Gorogli is embodied.

Now, to return to the main point of the matter, miraculous heroism is also embodied in the epic heroes who appear on the basis of the adoption motif found in the epic. They also perform all the tasks performed by miraculously born characters. They can overcome epic obstacles that stand in the way of epic heroes. So, those who were born on the basis of parthogenesis, those who came into the world related to the cult of ancestors, as well as the images given to ancestor totems, as well as adopted epic heroes, have an equal position in the epics.

It follows that childlessness has been a problem since the dawn of man, and motifs to have children have arisen through various means. One of them is the theme of adoption. This motive can be related to the relatively advanced stages of development of humanity and society. Because this motif is mostly found in epics. This motif is also present in the epics "Edigo" and "Shakhriyor". If we take into account that epics developed after fairy tales, the correctness of our above conclusion will be self-evident.

An example of this is the fate of characters like Gorogli in "Gorogli" epic of Spain and Khorezm versions.

Mutual typological similarities in Western and Eastern folklore are explained as the result of issues related to the ancient dreams and hopes of the peoples of the world, the general laws characteristic of the epic.

A comparative study of issues in this context is the key to solving many problems in epic studies.

MOTIVES OF THE EPIC HERO'S WARBAND AND CAPTURE

In epic events, the figure of an epic hero is always in the foreground. This is especially true for the protagonist of a heroic epic. Because the main goal of the narrator of the epic is to embody the image of an ideal hero in front of the listener.

If we look at the epic of the peoples of the world, next to the epic heroes, his battle group will certainly take part. This can be clearly seen in the example of the epic of the Turkic peoples.

The 40 young men in the epic "Gorogli" are a clear example of this. According to the epic, Gorogli is first recognized on the

battlefield alone. At that time, it was a tradition for the captain to have 40 fighting men around him.

After Gorogli took possession of Chamlibel, they found 40 young men who had left their father and dispersed [1].

There is also such a group of young men in Kyrgyz epic "Manas". However, comparing the two epics, there is a lot of overlap in the fact that the young men serve their captain faithfully, but there is a difference in their fate. Manas dies heroically along with his men in one of the fiercest battles in his activity [2].

In the epic "Gorogli" in the final part, only the epic hero and his war horse survive, and in the battle with the opponent they die together [3].

This ending of the event is related to Gorogli granted the 120-year-old at the beginning of the epic. On the basis of this conditionality, all of Gorogli's comrades die before reaching his age. In fact, according to the law of the epic, the entire group should not leave the battlefield until a drop of blood left in their body.

In the Kazakh epic "Kobloni Batir" the epic hero acts together with 40 young men. According to the epic, there are 40 young men around his opponent, too [4].

The battle group operating around the epic hero - "bogatyrsкая družina" is also prominent in the Slavic epic [5].

Thus, the epic hero and the warband around him are common to many Western and Eastern epics. Of course, heroic songs and heroic epics based on them focus on the individual struggles of the epic hero. This can be clearly seen in the epic "Alpomish". But even though in this epic there are not 40 men, it has combat assistants around it. Karajan's activity can be a proof of our opinion.

40 young men acting together around an epic hero may have happened in relatively later periods of society's development. Because the first epics of heroism are connected with clan rivalry and the struggle between them, the later epics come into contact with state politics and the epic hero acts as a khan or emir. Certainly, this situation requires the presence of 40 fighting men

around him. Even then, the next situation is connected with the issue of gathering troops.

Therefore, the epic hero's single struggle, his activities accompanied by 40 young men, and finally entering the battle at the head of the army and defending the homeland are events closely related to various stages of the development of society.

In the epic of every nation, the action of the epic hero is inextricably linked with the defense of the homeland. Because the history of folk art is a part of the history of the people who create it [6].

Thus, the motive of protecting the homeland is considered as the main issue in the epic of every nation.

If we take a picture of the events in the epic "Gorogli", we can see that "Gorogli, full of love for the country and the people, is a great ideal hero who knew that to bow down against any powerful enemy as a shame" [7].

Speaking about the Turkmen version of this epic, academician B. Karriyev said that the basis of the epics of "Gorogli" are historical events about the struggle of peasant masses, artisans and urban poor against feudal lords, priests and merchants, as well as the struggles of the people against the wars of the rulers of Iran and Turkey in Central Asia and the Caucasus are described [8].

In fact, the main goal of the epic hero in the epic "Gorogli" is to protect the motherland, and this motive manifests itself in every branch of it. The epic place mentioned in the category is Chamlibel, protecting it and saving it from the aggression of enemies is considered a sacred goal in the work of an epic hero. As in all versions, in the Khorezm version of the epic, Gorogli considers Chamlibel to be his homeland, he loves it more than his soul:

Gorogli says: Chamlibelim,
The people that always support on,
Two hands are in my chest,
Let a friend come, let a loved one come [9].

Gorogli always has his hands on his chest for his dear friends and is a hospitable and warm-hearted person. But he is also a fearless

fighter against any enemy. He and his 40 men always make people happy and struggle against enemy. Sometimes he fails himself. He corrects his mistakes, gets out of various difficult situations and takes revenge on his enemies. The motif of homeland defense acquires a typological character in the epic of the peoples of the world. For example, Ilya Muromets, the epic hero of Russian fairy tales, always fights for his people, his motherland [10].

This motif occupies a large place in the South Slavic epic [11].

In the epic of the Turkic peoples, this motif is always the main task of the epic hero. In the work of Manas in the Kyrgyz epic "Manas", the motif of homeland defense is embodied as the main task. His enemies, like Gorogli's, are khans, warriors like himself and foreign invaders. It should also be noted that the main character in the epic "Manas" is somewhat more attracted to the romantic image than in the epic "Gorogli". There are presents giants among his rivals, too. However, Manas is able to overcome these miraculous mythological opponents and find the strength to save his homeland [12].

Actions similar to the activity of Manas can be observed in the Kazakh epic "Koblondi Batir". His main opponent is the red-headed Kazan Khan. The struggles of Koblondi Batir for the defense of the homeland are clearly visible in his feats against that opponent [13]. Therefore, the motif of protecting the homeland is a common motif in the epic of the peoples of the world and forms the main plot of the heroic epic. This motive has not lost its power even in the Romanic epic.

Since this motif is the basis of the epic plot, all the activities of the epic hero take place within this framework. Even in epics such as "Gorogli", which is a series of epics, each epic has a separate composition, but the common basis of the epic is an ancient motif related to the defense of the homeland.

In the world epic, the motif of the struggle of the epic hero with his opponent is common. This motif acquires a typological feature in the epics of all nations. In addition, "comparative analysis shows that the activity of the epic hero with its spiritual

principles, contradictions, imagination, ideas of general struggle is similar with in the world epic".

According to the research of the Russian folklorist B. Putilov, the activities of the Russian braveman Ilya Muromes and the hero of the Bulgarian epic Marko Kravevich have a lot in common. They are definitely not born as a braveman, but they grow up to be a strong man after birth. They have such power that they use all their power to destroy the enemy. They hit, cut, chop and stab the enemy if the opponent prevails to a certain extent, they will receive divine help.

These analogies are found not only in Western folklore, but also in the epic works of Eastern peoples. One can be sure of this if many works belonging to the creativity of Turkic peoples are depicted.

In the struggle of the epic heroes of epics such as "Alpomish" and "Gorogli", one can see features that are exactly similar to the activities of the above Slavic peoples' epic heroes. Even the essence of the exaggerations used in the description correspond to each other in many ways. For example, the singer describes the struggle of the hero of the Russian epic Ilya Muromets with the enemy as follows: "like grass - mowing". According to the image, the epic hero cuts off the heads of enemies like a mowing grass. Such an image can also be seen in the image of Gorogli's activities during the battle. Only narrator gives the action of the epic hero through his phrases familiar to the listeners: "He slaughtered the fierce enemies as if the wolf had hunted the sheep".

If the activities of the epic characters are depicted, their images and activities are more and more improved. In the heroes created in the early periods, strength is in the first place, and in the later ones, strength is combined with intelligence. Folklorist Yu. Yudin writes: "They are more resourceful than strong"[14].

Such heroes "whose intelligence is higher than their strength" are also found in Uzbek folklore. Gorogli, the main character of the epic "Gorogli", does not always believe in his own strength. Like the Alpomish character in "Alpomish", he uses not only strength but also cunning to defeat the enemy.

For example, before encounter, he goes in a different guise and tests his opponent. Only after determining the level of his strength, he is inclined to fight. Detects the weak points of the enemy and strikes unexpectedly, etc. All these issues are the result of the influence of the development of the society on the narrator's and singer's mind.

Thus, many such typological cases can be cited in the epic works of Western and Eastern folklore. These cases are based on common typological aspects of people's life.

V.M. Zhirmunsky connects such correspondences to traveling plots in fairy tales. Whatever it is, it would not be wrong to say that the basis of these issues lies in the general thinking about human life.

Since the plot of the epic consists of a series of motifs, their role in the work includes a very wide range.

The epic hero goes through many adventures throughout his life, starting from his birth. The more these adventures, the wider the biography of the epic hero is given. During the plot of the work, the epic hero does not always win. As in life, he also has different kind of difficulties. Getting out of that trap requires great will and dexterity. Sometimes even these features don't help and need the help of sponsors.

One of the common motifs in the epic is connected with the events of the epic hero's capture and escape.

This motive is often visible in all epics of the peoples of the world. It should be noted that the event of the epic hero's rescue or escape from captivity is also manifested in different motives. One of them is the story of his release by a beautiful girl from the land by whom he was captured.

It is known that an epic hero is always in a whirlwind of battles and struggles. Of course, he does not always win. Sometimes carelessness, sometimes treachery condemns him to captivity. Getting rid of this sad fate is done in different ways. In many cases, the epic hero is freed by his would-be lover or an innocent stranger who takes pity on him. This motif is widespread in the West and in the East.

Such an episode occurs in the case of Marko Kravevich in South Slavic folklore. When he is captured by the enemy and

imprisoned, he is freed by the king's daughter of the captured country. A similar motif is present in the French and Italian epos.

This motif is more popular in Eastern folklore. As it was told in "The Book of Father Korkut", the daughter of the owner of Boyburd Castle, takes action to free Bamsi who was captured, even though she has a different religion. She brings him his war horse. And Bamsi rides it and is released from captivity.

There is a similar episode in the epic "Alpomish". In the epic, Tavka, daughter of the Kalmyk king, frees Alpomish from captivity with the help of a war horse.

Such kind of motives appear in the case of the main character of the Kazakh epic, Koblondi Batir. Because his horse could not outrun the enemy's horse, the epic hero was sentenced to captivity. In the end, the Koblondi hero is freed from captivity with the help of the ruler's daughter of that place.

This episode is also repeated in the "Goroguli" epic, which is spread among many Turkic peoples. In his Khorezm version, in the "Khandon Batir" branch, when he fell into the hands of the enemy and was imprisoned, he was released by Sarvigul, the daughter of the warlord of that country, and in the end, the brave young man married that girl. The same episode is repeated in the "Guloyim and Erkhasan" branch of the "Gorogli" epic in Turkmen folklore [15].

Therefore, the epic hero's capture for various reasons and his release by an unknown girl is a common motif in the epics of the peoples of the world. This motif is more typological than genetic.

Because the epics in which this motive is involved are very far from each other.

Consequently, the ancient primitive-feudal life was very similar to each other in many aspects, especially the socio-political aspects, and these similarities led to the appearance of repeated episodes.

IN THE EPIC, THE MOTIF OF THE MYTHICAL DEVELOPMENT AND THE FINAL MOTIF

In fairy tales and epics, there are many motifs of shape-shifting, of a creature entering the form of another creature. There are even cases of some characters being resurrected after death.

RESULT AND DISCUSSION

The transformation from one form to another is related to the animistic concept that all animate and inanimate things in nature can transform into one another. Because "...in the early stages of mythological thinking, there was no possibility to set a clear boundary between man and animal in living nature"[16]. Especially totemistic views did not allow this.

In fairy tales and epics, human transformation into animals and birds is common. For instance, the image of a fairy in the epic "Edigo" has the ability to turn into a dove in an instant and return to its original form at will.

In addition, totemistic views to plants have reached through various myths and legends, customs associated with ritual folklore. For example, in addition to the details we mentioned above about the apple tree and its fruit, the branches of this tree are also used to tie a cord in the bride's room when she leaves her father's house on wedding day. After the birth of a child, they cut and use an apple branch to tie the baby's cradle. At the root of all these customs are fertility cults. The whole goal is connected with the birth of a child in the family and its development.

In Khorezm, in addition to the red flower, the fragrant basil flower is also considered sacred. Even in fairy tales and epics, the motif of a person taking the form of various creatures is widespread in the folklore of the peoples of the world, and this situation is mainly associated with the image of fairies. The fairy herself is related to mythology, and she can do things that cannot be done by humans.

In the English fairy tale called "John Reed and the Fairy" the miraculous works of the fairy are narrated in an interesting way.

Therefore, the roots of the motif of evolution in fairy tales and epics are related to mythology, they are often associated with epic patrons and give the work a fantastic spirit.

As miraculous the birth of the protagonist in the epic is, his death is as equally mysterious and miraculous. Because the death of the main character is an integral part of the epic plot.

If we start with the epic of the Turkic peoples, the main feature related to the death of the epic hero should be started with

the "Book of Father Korkut". Because this epos preserved the oldest traditions and influenced the epos of many Turkic peoples.

As described in this epic, the main character does not die at the end of his life. He will live forever. For this reason, the proverb "Don't dig grave for Korkut" was born.

At the end of his life, Korqut does not bow down to death, but spends a long time away from the place where the ghost of death came from. Finally, coming to the idea that it is impossible not to die, he digs a grave for himself, settles in it, and puts his head in the soil.

The fate of the main character of the "Gorogli" epic, which was formed much later than this epic, is similar to that of Korkut. In the Eastern Uzbek version of this epic, Gorogli does not die, but disappears from sight on Sulduz Mountain. In the Khorezm version of this epic, Gorogli is physically killed by his enemies. In the Azerbaidjan version of the "Gorogli" epic, a different story can be seen. In this version, the epic hero came across a farmer in his old age. The farmer shows him the rifle and explains its purpose. After this Gorogli becomes extremely sad, saying that now the way has been opened for fools. After this incident, he wants to give up his sword. But he still sticks to his old weapon. It is characteristic that these events of Gorogli seem to be repeated in the folklore of the Slavic peoples. Marko Kravevich, the main character of the Bulgarian epic, is shown a rifle as he nears the end of his life. Then he said: now there is no need for appreciation, for braveness. He regrets that a brave man can be destroyed in an instant by a fool. He himself hides in a mountain cave and disappears [17].

It is worth noting that the disappearance of Marko Kravevich in the mountain cave repeats the fate of the main character in the Eastern Uzbek version of the epic "Gorogli". His attitude towards the rifle almost corresponds to the opinion of the main character in the Azerbaidjan versions of the epic "Gorogli".

Disappearing from sight without physically dying is also found in other Turkic peoples, including the Kyrgyz epic. Semetey, the son of Manas in the epic "Manas" also disappeared in the caves of Black Chungur mountain along with his war

horse, white falcon and dog. According to folk legends, they are still living.

The fate of Ilya Muromes, the main character of Russian novels, is also related to the idea of immortality.

In most of the epic protagonists, the epic heroes die in open struggle with the enemy. An example of this is the fate of such heroes as Siegfried in the German epic, Roland in the French epic, Milogi Kobilich in the South Slavic epic, Orrak and Isponya in the Kazakh-Nogai epic, and Gorogli in Khorezm's "Gorogli".

CONCLUSION

According to epic scholars, the death of epic heroes in battle is an echo of archaic epics, and the fate of the first epic heroes is connected with mutual wars, about which historical songs first appeared and which later formed the epic cell. Immortality of epic heroes, "unsinkable" and "not burnt in fire" are inextricably linked with high optimism in heroic tales, folk fantasy and folklore.

Mutual typological similarities in Western and Eastern folklore are explained as the result of issues related to the ancient dreams and hopes of the peoples of the world, the general laws characteristic of the epic.

A comparative study of issues in this context is the key to solving many problems in epic studies.

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RAKHIMOVA SHOIRA ATABEKOVNA
PHD., ACTING DOCENT,
DEPARTMENT OF THE ENGLISH LANGUAGE,
FACULTY OF MEDICAL PREVENTION,
HEALTH MANAGEMENT AND INTERNATIONAL STUDENTS,
URGENCH BRANCH,
TASHKENT MEDICAL ACADEMY, UZBEKISTAN.
E-MAIL: <SHOIRA77.77@BK.RU>