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RESEARCH ARTICLE

THE MOTIVE OF THE DIVINE BIRTH IN THE EPIC

Jabbor Solievich Eshonkulov

Professor, Doctor of Philology, Director of the Alisher Navoi State Museum of Literature, Academy of Sciences of the Republic of Uzbekistan.

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Abstract

The motives play an important role in the epic. The motives not only unite the plot, but also determine the content and art of the work. In the epic, the infertility status of the parent before the motive of birth is symbolic. The point here is that the birth of a new hero is described in symbolic language. In the epic "Alpomish" the motive of birth means the birth of a new hero, the birth of a new cultural hero who will reunite the nation, which was torn apart by fate, and restore the statehood. This article examines the motives of birth in the epic "Alpomish". This motive in the epic is compared with the world's leading epics such as "Manas" and "Makhobkhorat".

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Introduction:-

Only when every word, every verse, every image and motive in our epics is deeply analyzed and studied comparatively can we be sure that it is an example of high art. There are many motives in our heroic epics that show the peculiarities of this type of epic. One of these is the motive of birth.

In the epic "Alpomish" the birth of the protagonist - the alp (The quality of a hero in Uzbek folk epics, which is characterized by supernatural strength, courage and bravery) - acquires a divine character. The divine birth is one of the leading motives in folklore and consists of several stages. First: Alp is the state of infertility of his parents before the birth of the hero. This situation is primarily symbolic. On the one hand, this indicates that the notions of maternal fertility are preserved in the epic layer, and on the other hand, it means the birth of a new generation – a new hero, who will strengthen the power and reunite the scattered people. Second: the birth of the hero is a divine prophecy. Third: the task assigned to the protagonist at birth, that is, the pre-determination of the tests that must be passed.

The Main Findings And Results:-

The famous scientist V. Zhirmunsky argues that the moto-genesis of the divine birth motive, the mysterious, divine conception of women, is closely connected with ancient notions (2. 224-233).

In the epic, the fact that the protagonist is born because of any fruit or totem animal, or because of a patron spirit, and that the fathers are not at home at the time of their birth, shows that the scientist's above opinion is well-founded.

Corresponding Author:- Jabbor Solievich Eshonkulov

Address:- Professor, Doctor of Philology, Director of the Alisher Navoi State Museum of Literature, Academy of Sciences of the Republic of Uzbekistan.

V. Propp also connects the motive of divine birth with the period of matriarchy, listing several of its types. These are: 1) Fruit birth; 2) the word - birth from prayer; 3) birth from spirit; 4) birth from the stove; 5) creation (made of wood or anything else) (15. 203-234).

This classification of V. Propp is quite controversial. After all, being born from a fruit here is exactly the same as being born from a tree or any tree branch. It is also necessary to look at the word - the birth from the prayer and the creation from the spirit - not separately, but as a different view of the same situation in different texts.

The motive of birth in Uzbek epics is mainly:

1. totemistic ideas;
2. we can see that it is a product of the imagination associated with the cult of ancestors.

In the versions of the epic “Alpomish” the poet Polkan and Ergash Jumanbulbul oglu, Bekmurod Juraboy oglu, the dream of giving a child to Boybori becomes clear.

A closer look at the birth motive in other variants of “Alpomish” also shows that it is directly related to dreaming. In the version of the noble poet, the birth of “Alpomish” is associated with spending the night in the ravine of Shohimardon Pir, that is, the birth of the hero is divinely prophesied in their dreams (1. 18-19). In general, the motive of dreams and birth often comes side by side in our epics.

The birth of Manas is also revealed in the dream in the epic “Manas”. No one but Boyjigit can interpret the dream of Jakip, the father of Manas. The eagle and tiger in Jakip’s dream are described as a sign of the unborn child.

Boybori's state of childlessness has a symbolic meaning in the epic, and it is about the birth of a new generation - a cultural hero. The dominance of chaos in his country before the birth of the hero is a characteristic feature of all archaic epics.

Alpomish's possession of the rusty bow on the lake, inherited from his grandfather Alpinbi in the epic, and the fact that it is called the Alp, gives us the key to this symbolism. In the epic, the bow is, first of all, a symbol of the cosmos, the kingdom.

The birth of Alpomish is the transformation of chaos into space, the ordering of chaos, the unification of chaos, the accumulation of power, the triumph of noble justice.

The places associated with the Shahimardon Pir can be seen as the product of post-Islamic cross-sections. Indeed, the main plot system of the epic, its content and essence, is connected with pre-Islamic, ancient notions. In our opinion, the places associated with Shahimardon Pir should in fact be considered to belong to the image of Kultay, which in itself represented the cult of the ancestors. Kultay is not an ordinary shepherd in the epic, but a patron spirit who always helps Alpomish. The epic says that Alpomish was the son of Kultay. “Those who did not know would call Alpomish the son of Kultay”. It is no coincidence that one of the five claws on Alpomish's shoulder belonged to Kultay, and that Alpomish, who had returned from prison, was resurrected to look like Kultay.

Alp - the birth of a hero and the connection of his family tree with the gods are common in world epic art.

In the epic “Gilgamesh”, Gilgamesh and Enkidu are also half-human - half-gods: “You are a creature Enkidu, like a god” (16. 12-13).

In the epic “Mahabhorat”, the Pandavis are also the sons of the Pand king. However, King Pand was cursed, and his wives bore children by the grace of God (6. 134-205).

In the epic “Odyssey”, too, Odysseus is the son of Laert. He is also the son of Zeus. “Son of Laert, given by Zeus” (14. 133).

The protagonist is the motive of the divine birth of the alp, on the one hand, it is acknowledged that he is related to the gods, and on the other hand, he is the successor of his family tree. Accordingly, Alpomish is the son of Boybori, a descendant of Dobonbiy and Alpinbiy. On the other hand, he is a divine child given to Boybori by Shahimardon

pir, Kultay, due to his infertility. That is why he is the son of Kultay. That is why, after seven years in prison, he takes on the image of Kultay. In the “Book of Dada Korkut”, this situation is more clearly described, that is, the Bomsı flag, the ozone that gave itself its name and patronized it, takes the form of the Korkut father. Both Kultoy in the epic “Alpomish” and Korkut ota in the “Book of Dada Korkut” are artistic images that represent the cult of ancestors.

Many scholars view the motive of divine birth as a means of exaggerating the qualities of the epic hero. But this is part of the function of the protagonist in the epic. This case cannot explain the mythological basis of the motive. Because function and genesis are different issues in the epic. The motive of divine birth is inherent in the archaic epic, and it is important in the study of the laws of the epic, its structural structure, the relationship between the epic and the myth. True, it is difficult to shed light on the relationship between epic and myth with a single motive. It therefore requires a comparison of other leading motives in the epic as well.

Only then do we see the interdependence of the relationship between the epic and the myth, that both the epic and the myth follow the same system: Infertility - divine birth - growth, - journey-test - return. Therefore, only when the motive of the divine birth is studied comparatively with the other leading motives in the epic, the mythological foundations and art of the epic are revealed more deeply. Just like in a myth or a fairy tale, the protagonist of an epic grows up fast and supernatural, displaying his heroism at a young age. At the age of seven, Alpomish shot an arrow from the first fourteen batmans (It is a unit of weight (from two pounds to eleven pounds) with different criteria and weight in different parts of Central Asia, as well as in Uzbekistan) left by his Alpine ancestor: “Eventually Alpomishbek became the Alpine, one of the ninety alpins, and to date, carrying an alpine horse, he was named Alpomish at the age of seven” (1. 18-19).

The same situation is repeated in all variants and versions of Alpomish. In The “Book of Dada Korkut”, Bomsı shows courage in defeating the fighters who attacked the flag caravan (11. 116-118). Manas also shows his courage at the age of seven (1. 234).

The fact that the hero was given a real name after his courage is also found in the ancient inscription, ie in the memoirs of Kultegin. “When my father Khagan died, my brother Kultegin was seven years old. At the age of ten, Umaydai, fortunately for my mother, was named Kultegin Er” (13. 27-28).

In many archaic epics, the protagonist fights a dragon - a giant and any other creature that is a symbol of evil. Sigurd (in “Edda”) kills the dragon, Ram kills the rakshas, Gilgamesh and Enkidu kill Khumbabu, and Alpomish fights the Surkhail maston and his sons.

In the epic, although the evil force has undergone many changes, the protagonist is now fighting a certain enemy force; in fact, the beginning of this evil means a struggle against the evil forces of the underworld.

Therefore, in the epic “Alpomish”, Alpomish's opponent is not Toychikhan, but Surkhail Maston and his sons. Both the living in the cave and the external image of the ninety-year-old alp remind us of the forces of evil underground.

Other versions of the epic “Alpomish” say that “Toychikhan had 90 giant soldiers, the old Maston had 5 giant sons”, and Alpomish fought against 90 gas giants (1. 56-57).

P. A. Grintser emphasizes that the symbol of evil is a quality that demonstrates the hero's courage in the fight against mythological creatures, which is one of the main motives in the world epic (6. 157-158).

Conclusion:-

The fact that such heroes, half-man-half-god, show courage from a young age is a characteristic feature of the heroic epic, and this courage are the tasks assigned to the destiny of the hero when it is predicted. Gilgamesh in the epic “Gilgamesh”, Odysseus in the epic “Odyssey”, Bomsı flag in the book “Dada Korkut” are distinguished by the same qualities.

Such aspects, which are also characteristic of the epic “Alpomish”, allow studying it comparatively with the masterpieces of the world epic.

The peculiarity of the Alpine hero is also evident in their external artistic depictions. The images of the appearance of Alpomish, Gorogly and other heroes also remind us of the appearance of a giant or a dragon. The enormity of the Alps, their supernatural powers, is compared to mythological creatures such as giants and dragons with their external artistic images.

“... His stature is like that of Hazrat Ali, his stature is like that of the Prophet Yusuf, his face is like thirty-two gases, ... He is fluffy in bravery” (5.21-22) eating is not only an artistic expression, but also an artistic expression of ancient notions about gods, deities.

The fact that the protagonist has divine power in the epic shows that in such exaggerated aspects of their artistic depiction, firstly, the Alps are deified, and secondly, the people gradually began to move from notions of divine forces to vital forces, the Alps.

A comparative analysis of the motive of birth in our epics will closely assist in the study of other leading motives in our epics in a more in-depth study of its poetic features, the historical roots of the mythological layer, their original meaning and essence.

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