

# **AN ETHNO-FOLKORISTIC ANALYSIS OF PROTECTIVE CHARACTERS IN FOLK EPIC TALES**

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## **ABSTRACT:**

**In this article has researched epic motives of artistry in Uzbek and Hindu eposes from the point of view of historical genesis and comparative typology. The mythological images and mobile epic motives of the work has represented a certain aspect and stage of people's outlook as an important means of human soul, his inner world, spirituality and the progress of thought are proven through a number of examples.**

**The case study of the article analyses the role of protective characters in the epic motives, particularly study of their comparative typology of Uzbek epics and Mahabharata, a great epic of Hindus. There were used historical, comparative, psychological and other methods in this research.**

**KEYWORDS: Myth, folk epic tales, protective characters, transformation of motives, archaic plot, epic condition.**

## **INTRODUCTION:**

Folklore is a product of a nation's wisdom and art. In particular, national epic literature reflects ideological and aesthetic viewpoint of that nation and represents a poetic manifestation of literary thinking.

The study of folklore which reflects self-identification and characteristics of self-representation of the nation, its intentions, lifestyle and its outlook is a research of the nation's oral history, customs, traditions,

aspirations, its present and future. In this regard the study of spiritual and mental essence of folklore works, deep comprehension of their social and genetic factors, ideological and artistic peculiarities, genre authenticity, poetic structure, historical origins as well as creed basics enables us to discover that such aspects as our ancient spiritual heritage and cultural wealth are intertwined with world poetic thought. Therefore, the study of Uzbek and Hindu epics from the point of view of their archaic plot and transformation of motives on the basis of historical and genetic, historical and comparative, psychological and sociological methods is an enormous possibility granted by the period of national independence and at the same time is the actual problem of literary and folklore studies.

## **MAIN PART:**

Epic traditions of Uzbek and Hindu popular oral creativity – mobile plots, have many peculiarities in mythic and fantastic description of reality. The classification, on the basis of meaning and the content, of mythopoeic thought as well as system of motives in popular epics, their semantics is clarified by studying through comparative-mental methods of analysis.

The contextual analysis of the historical roots of the system of characters of epic poems, their evolutionary development and literary interpretations in the context of the folklore heritage of the Uzbek and Indian people allows for certain conclusions regarding the evolution

of the views on notions of beauty and common features of the aesthetic thinking. This plays a practical importance in the ethnic - folklore analysis of the essence of mythical characters in epic texts.

It is known that any art that astonishes people, in particular, ideological and psychological roots of folklore take their origins in mythological viewpoints and their poetic interpretations. The character of Hizr, a mythical – poetic personage common in Turkic folklore that later was widespread in written fiction as well – is the result of the cult of ancestors. The motives of supernatural birth and overcoming barriers in Uzbek folk tales is directly related to the character of Hizr.

According to folklore researcher F.Nurmanov, mythical peculiarities of the character of Hizr is that his right-hand thumb has no bones, he possesses the power of appearing out of nowhere and suddenly disappearing, is related to white and green – symbols of life and wildlife and water, and helps human being as their protector. According to M.Seyidov, the word “Hizr” has a common Turkic root and can acquire different meanings like “hot, man, hero, fire, coming of spring, power”, thus, we can assure that the verbs «qizdirmoq» (to heat), «qizimoq» (to become hot) come from the common root «qiz» taken from the term «Hizr» (Kizir//Qidir).

This character that helps the main character to carry out a certain epic condition and provides advice plays an important role in Uzbek magic fairy tales. For instance, in a series of epic tales about Gurughli Hizr predicts the future of Gurughli and acts as his protector. The main character of the epic tales is born in a supernatural way. He learns the art of war from Hizr. With the help of Hizr, he acquires his supernatural horse – Girkuk which can fly high and can reach the speed of wind. As predicted, he becomes the king of the Turkmen people and protects Chambil from external enemies.

He also defeats two-headed giant Farqis. He becomes the master of two peris – Yunus and Misqol. N.Ibrohimov describes Hizr as possessing eternal life thanks to waters of the spring of life and states that “the character of Hizr is the culmination of the strive of the nation for a mighty and just protector”. In the epic tale “The childhood of Gurughli” as told by Rahmatilla baxshi Yusuf o’g’li, while looking for his horse in the mountains, Gurughli meets Hizr and asks him to give him back his horse. In epic poems, the horse is the intimate friend of the main character, so it should be brought up by protective forces. That is why “chiltans” are depicted as noble old men. They tell Gurughli that he is destined to be the ruler of Turkmens. They also take Gurughli’s horse in order to bring it up as a good companion of the warrior. At first, Gurughli does not recognize his protector Hizr and fights with him over his horse, and is defeated three times. The motives of a three-stage fight and testing the main character suggest that Gurughli’s upbringing is not complete. Gurughli’s admission of power of Hizr also has its ideological roots. Hizr leads Gurughli to a cave where “chiltans” – noble old men live. Three times the old men ask him whether he want his horse back or wants a noble companion, to which Gurughli replies that it is his horse what he wants. Then, the head of the noble men says to Gurughli:

“In this case, we shall give you three things. First, you will take your horse back and shall it be a good companion to you the rest of your life! Second, you shall live long – one hundred and twenty years. Third, you shall be the master of Yunus and Misqol peris, and conquer the city of Chambil. And fourth, any wound of yours shall heal when you look at the stars in the sky.”

These noble old men also give Gurughli a sword. That night, Gurughli becomes a guest of these noble old men.

Thus, the main character is a person chosen to overcome difficulties. His transportation within distance (like ability to cover a distance of three hunders years), longevity (living one hundred and twenty years), his good companion – his horse, his sword, his protection from skies (like healing wounds looking at stars) – all these are destined by supernatural powers. There are other protectors in the epic tale – like Qora bobo (the Black Grandfather) who tells the main character about the place where Yunus and Misqol peris live and also warns that Kof mountain is a distance of three hundred years (he is described as having long beard and enlightening everything around him, and knowing all the secrets) and the great ancestor of Turkmens Ersari who can help solve all the difficulties with water of wisdom (he is described as being the same age as Hizr).

After dreaming of peris and falling in love with them, Gurughli, with the advice of Xoldor Mahram, comes to the grave of Grandfather Sari and asks for the interpretation of his dream, since it is common in epic tales that the main character needs someone to help him understand secrets:

Yengilmas ishlarni oson etar deb,  
Menga barcha sirni bayon etar deb,  
Mushkullarim oson bo'lar deb keldim,  
Xizrday ilgidan tutar deb keldim.

(I have to you in the hope that you will help me ease my difficulties and reveal secrets. I hope you will be like Hizr to me.)

Yunus and Misqol peris who can forecast the future, change their appearance and cover long distances flying to the skies are also protectors of the main character. They help childless Gurughli adopt Avaxxon from Xunxor and Hasaxon from Vayangan and also help defeat giants and magic old women.

Characters of such protectors of mythological nature can be found in epic tales of other oriental nations as well. In particular,

these kinds of protectors play an important role in Indian epic tales. For instance, in “Mahabharata”, the protector of justice Krishna befriends the great warriors - descendants of Pandu and helps them overcome difficulties. Krishna in fact is the transformation of God Vishnu. To defeat evil, Gods grant him the ability to transform its appearance at will, great wisdom and good appearance. This character leads Yudhishtira to a great sacrifice for the benefit of the whole humankind, and helps him overcome all the difficulties in his path. Krishna – the son of Sun – teaches him to defeat an evil king who can revive after being killed by a sword. He defeats three-eyed and four-handed evil and vain king Sisupala, restoring justice and peace in the world. According to the Vedas, Krishna is the transformation of the Supreme God of Universe Vishnu and means “attractive”. According to Indian philosophical and religious views as described in Upanishad, Krishna is the culmination of the Universe’ wisdom and power, and is the transformation of the God that existed before the Universe. In an episode related to Draupadi’s insult, Draupadi is lost in game by his husband and insulted by Duryadhan, the evil cousin of her husband. Draupadi call Krishna for help. When her enemies attempt to take off her clothes, Krishna grants her new, even more beautiful clothes. The faster Dushshasana takes off her clothes, the faster new clothes appear that cover her body from the eyes of her enemies. After such insult, the descendants of Pandu, in great anger, vow to take revenge from their cousins. It can be assumed that a great extent of evil leads to the anger of gods who bring problems to the evil-doer. Since gods favour kindness, they grant their great weapons to those suffering from evil and those striving to defeat evil. For instance, God Shiva grants them his secret weapon that can be put into use not only by hands but also the power of mind, and

Kibera – the owner of all the riches on Earth – grants them body protection:

Sirli, ajib ma'dandan

Sovut qabul qil mendan.

Ko'rinmaysan bo'lsa jang,

Dushman holi qolur tang.

(Accept a body protection from me, so that you shall be invisible to your enemies during the battle.)

The God of death Yama grants Arjun a great power.

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### CONCLUSION:

Contemporary research on mythological characters of epic tales and their origins as well as the stages of their development is based on new scientific approaches. This proves the need for comparative analysis of the protective forces that help the main characters in epic tales. Comparative studies of folk epic tales provide new theoretical insights into an understating of the nation' hopes, beliefs and strive for justice.

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