

## THE EVOLUTION OF THE EPIC PLOT

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**Abstract:** the article is devoted to the development of the plot of the epic “Tarkibadakhshan” at historical stages, connected with the epics of the “Gorogly” series from a genetic and typological point of view and the basis for expanding the theme of the epics of the series, the content of the plot, ensures their formation in the shell of pure traditions. According to historical sources, the artistic system of the Uzbek folk epic contains epic plots and motifs from different eras, dating back to the stages of development of the Uzbek folk epic, an archaic plot depicting mythopoetic images of our ancestors who lived in ancient times.

**Key words:** evolution, historical, epic, mythological, process, ideological, oral, formation, prototype, emergence.

The development of the plot of the “Tarkibadakhshan” epic in historical stages is related to the epics of the “Gorogli” series from a genetic and typological point of view. This, in turn, is the basis for the expansion of the theme of the epics of the series, the content of the plot, and ensures their formation in the shell of pure traditions. So, the formation of a plot in a certain sense of an epic shell ensures the occurrence of a series of similar events on the basis of cooperation and the development of living oral traditions. “The artistic evolution of traditional epics plays an important role in the emergence and development of folk epics, and their popularization was the result of the high performance skills of Bakhshi. According to historical sources, the artistic system of Uzbek folk epics contains epic plots and motifs of different eras, which go back to the stages of development of Uzbek folk epics, the archaic plot depicting the mythopoetic images of our ancestors who lived in ancient times”[1, p. 5]. For example, as a result of the mythological transformation characteristic of the plot of the epic “Gorogli”, the archaic form of the plot of the epics “Malika Ayyor” and “Tarkibadakhshan” defines the mythological subject and its behavior of the epic hero. Because there are two main ways in the development of the epic and the emergence of new types (as well as new plots representing these types): evolution and breaks in gradualism. The first is that the transition creates “hybrid” phenomena. The second describes formations characterized by sharp features of novelty. Evolution, if it goes through a series of stages, is the final results close to what it would have achieved, and this is creativity associated with a gradual break.

The second type of creative process may include evolutionary features. In essence, both are different methods of serial communication [2, p.206]. So, the emergence of the epic plot allows us to think about the issue of the archaic plot and its interaction. The formation and development of epic plots in a new form in living oral traditions is primarily evolutionary, and secondly, it is formed on the basis of a

transformational process. In such a situation, the preservation and change of archaic tools specific to the plot of the epic form the dynamic emergence of the second plot, its individualization within the epic schools, and its popularization in traditional live performance conditions.

Of course, the archaic form of the plot of the “Tarkibadakhshan” epic arose as a result of the mythological transformation characteristic of the “Gorogli” epic plot. This created the classical period of the plot of the epic “Tarkibadakhshan” from the archaic form of the event of mythological transformation characteristic of the plot of the epic. The genesis and historical-gradual development of the epic plot continues at the stage of mythological fable-mythological narrative-artistic context, and it develops as a traditional epic plot. For example, the appearance of the plot of “Gorogli” epics was formed on the basis of the dynamics of the historical-folkloric

process, and its archaic appearance was adapted to the execution of the epic memory and knowledge of the performer based on the artistic-aesthetic thinking and worldview of the mythological fable. According to the law of the epic, the mythological subject rises to the level of the epic hero and acquires traditionality as an artistic context is a law for the epic performance.

The basis of the plot of the epic "Gorogli" is the creation of the image of Gorogli and the ideal goal of it is to create a leader who unites the community and protects it. Mythological fables also serve this purpose. "Because the myth has determined the main direction of the epic, from the artistic and pictorial principles to the ratio of its images"[3, p.129]. In the initial period of the development of the epic plot, the hero operates in a limited pole. It becomes a unique part of the mythological views that determine the state of the universe or the fate of humanity. In this case, the activity of the epic hero is often manifested in the form of a mythological subject. The image of the national epic hero also goes through its own path of development. It is, by the way, as complicated and contradictory as the birth process of the hero. In this regard, the epic hero can act as a deity who cares about the harmony of the universe and protects it. His first concern may be the well-being of the people. For example, the goddess of ancient Chinese mythology is characteristic of Nyuiva. These characteristics of the birth of an epic hero are reflected in the Turkish heroic epic. It is these events that explain the content of the plots and say that the hero is born not from people, from parents, but in some other way in this world, that is, without the intervention of people, without their participation in this process. I.V.Pukhov expresses his theoretical views on the issue of the birth of a hero as follows. It is reasonable that "the motif of the emergence of life on earth belongs to the oldest period in the Turko-Mongol epic"[5, p.59.]. Motifs and characters in "Gorogli" epics can be taken as a direct basis for this.

The motif of the birth of an epic hero retains its mythological character in ancient versions, regardless of its various forms in the epic art of the peoples of the world. For example, in the Georgian epic "Amiriani", a hunter sees a skull on the road with the inscription: "What this unfortunate head has not suffered and what it will suffer." The hunter brings the bone home and puts it in a chest. The hunter's wife, noticing the sound coming from the bone, throws it into the fire and grinds it into a bag. The hunter's daughter opens the chest and licks it to find out what is crushed. The girl's stomach bursts open and a creature called Jorjali or Rompani emerges from her. The birth of Sosruko, the hero of Nartlar, is also mysterious. He is born from a stone brought from the river by the beautiful Satanai. In fact, the motif of the mother of the epic hero being pregnant in unnatural circumstances and the unnatural (divine) birth of the hero was also preserved in the Kashkadarya and Surkhandarya versions of the epic "Birth of Goroguli". For example, in the version of the poet Chorshanbi son, Bibi Hilal swallows the foam flowing in the river, becomes pregnant from it and gives birth to a child in the grave. This episode, that is, the birth of the hero, is also connected with the water cult in the "Zaydinoy" saga recorded by Kadir Bakhshi Rahimov. "Grogli's mother was Ahmadbek's sister Bibi Hilal. Bibi Hilal got pregnant when she was a girl, she didn't even know from whom she got pregnant. At first, he did not tell anyone, and when he reached the ninth month, Ahmadbek found out and beat Bibi Hilal, saying that it would be an isnad for me so that no one would know"[6, p.8.]. In general, in the shell of the mythological worldview related to the supernatural birth of the epic hero, various ideas and beliefs are preserved, which in a certain sense are important in the structure of the epic. Although the epic hero Gorogli is associated with the water cult in versions of the ancient epic, he is a shaman analog, an artistic form of a mythological image formed on the basis of shamanic beliefs and imaginations. All actions performed by Shaman are embodied in the image of the epic hero Gorogli. Of course, far from the notion that the image of the shaman and Gorogli perform the

same task, it should be said that the stage of historical and gradual development of the great shamans served as a prototype for the emergence of the image of an epic hero.

Although the epic hero Gorogli is associated with the water cult in ancient versions, he is an artistic form of a mythological image formed on the basis of shamanic beliefs and imagination. Shamanism, in a certain sense, is a religious symbol that connects the world of spirits and protects people from evil spirits. At this point, it should be noted that the tradition of communicating with patron spirits and using their help is also the basis of shamanism. Because the character of the ancient shaman and the leading hero of the epic, Gorogli, have commonalities, they have the ability to directly enjoy the support of the patron spirit and use magically powerful details. ...On the basis of the images related to the appearance of mythological characters patronizing Shaman in the form of birds, in the folklore of the Turkic peoples of Central Asia, the motif of depicting the mentor-bakhshi-patron ancestor, who gave the epic kuychi-bakhshi the epic talent, arose in the form of a bird[7, p.45-51.]. Based on this, it can be said that the ancient shamans were creators and performers of mythological epics as well as performing symbolic-magical ceremonies and rituals. The ability of Gorogli's image to cast spells using various magical means, to change from one form to another (metamorphosis), to ask for help from the world of spirits and to communicate with them, is a bakhsh, an ancient shaman who conducts symbolic magical rites and rituals and performs the example of a mythological epic - an epic The type of firework is functionally related to each other. From the above, it can be concluded that the evolution of the plot of the epic "Gorogli", including "Tarkibadakhshan" is directly an aestheticization of the processes related to the transformation of oral stories and narratives about the mythology of archaic shamanism. This process is the stage of transition from the mythological fable to the mythological narrative and its transformation is related to the traditionalization of the performing epic memory and knowledge of the artistic context. Because in the oral stories related to shamans, the organization of rituals and ceremonies of the tribe, teaching of test-initiation rituals to young people, the popularization of views about great shamans, allowed the formation of fairy tales and epic plots. This led to the migration of the mythological fable to the educational narrative and its popularization in the living oral tradition.

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