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THE SYSTEM OF MYTHOLOGICAL IDEAS AND IMAGES IN FOLK EPICS

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ABSTRACT
This article assumes that the plot underlying the composition of epics consists of many motives, and motives characteristic of traditional epics occupy a special place in the description of events.
KEY WORDS: *myth, mythology. motive, epic, hero, partogenesis, patron saint, cult, epic.*

The plot, which is the basis of the composition of the epic, consists of a series of many motifs, which have a special place in the depiction of events. Among these motifs, the motifs characteristic of the traditional epic occupy a special place.

Since the motifs mainly serve as an impetus for the development of events when moving from one epic to another, their repetition is not very noticeable. Below we will consider some of them.

In epics, there are often scenes related to hair. In particular, cases of calling the owner by burning hair or fur are often mentioned. According to J. Fraser, whoever possesses a strand of hair or a nail of another person has the opportunity to spiritually connect with its owner from a distance. This custom is widespread throughout the world.

In Khorezm, there are also many superstitions related to hair and nails. For example, it is impossible to burn hair and nails in a fire. Because some misfortune may befall its owner. As G.P. Snesarev shows, the custom of digging a special pit and burying hair in the presence of saints, rather than throwing it in the right place, exists in Khorezm, and this custom is based on special rules about hair and nails in the Avesta.

The story of summoning the owner by burning hair in epics and fairy tales is the result of these ancient mythical imaginations.

The motif of burning hair is widely used in Romanesque epics. This method is especially associated with the activities of fairies.

In the epic poem "Hurliqa and Hamra," Hamra notifies Hurliqa by combing her hair when she is needed. Interestingly, the smell of the hair reaches Hurliqa. "A smell came to Hurliqa's nose at the blessed hour of dawn, and she sneezed and jumped up. She thought, "Something must have happened to my beloved Hamrajan." (Manuscript, p. 85).

In the epic poem "Shahriyor", Zahhon transforms a girl into a black lily using one white and one black hair and then restores her to her original state. (Aşıqnama, Book II, p. 398). Consequently, hair and fur are always interpreted as magical objects in epics and fairy tales.

Magical rituals associated with bird feathers are also found in the Avesta. Whoever takes a feather from a mythological bird known as a varagi and rubs it all over his body will be freed from the magic and spells of his enemies and will be filled with strength and power.

The idea that possessing a bird's feather or one of its parts gave the opportunity to use the bird's protection was also present in Russian fairy tales, as widely analyzed in the works of V.Ya. Propp.

Magical rituals associated with bird feathers are present in the eastern version of the epic "Gorughli". However, episodes related to feathers do not appear in the branches of the Khorezm epic "Gorughli".

It should be noted that the myths associated with bird feathers are found in the ritual folklore of Khorezm. Previously, a bird feather was necessarily attached to the headdress of girls. The bone of a bird was burned with incense. The falcon, swallow and dove are still considered sacred birds. In other words, the traces of these magical rituals associated with the "Avesta" have not completely disappeared in Khorezm. It is clear that the roots of the hair and beard burning incident mentioned in the epics are related to mythological ideas. However, their presentation in the work is important in depicting the events in a more interesting, magical and magical way. These scenes serve as a kind of stimulant for the artistic perfection of the work, for a more extensive description of the activities of the main characters. They draw the listener into the whirlpool of those events and, having a spiritual impact on him, become inextricably linked with the fate of the characters.

In Khorezm epics, mythological situations related to plants, mythological images and rituals related to flowers associated with plant culture, and magical rituals are also prominent. According to the research of G.P. Snesarev, a red flower festival was once held in the vicinity of Khiva. The main essence of this festival was to give flowers to relatives and close people.

This celebration was held at the cemetery of Bovaris Baba near Khiva. All the young people of the city came here. Girls and young women walked one after another along the narrow path near the saint. Young men stood on the side of the road and threw flowers, apples, and painted eggs. Then a feast was prepared for the people. Here, the flower was mainly a symbol of love and a new family.

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In Khorezm, there were legends associated with flowers. One of them is about the flower basil (basil), and this story tells about the son of Sa'd Waqqas. Sa'd Waqqas, one of the close companions of the Prophet Muhammad, was known for his generosity, and one day he even spared the life of his son in the way of God. When the Prophet Muhammad learned that his son had been sacrificed for someone else's need, he begged God for the life of Sa'd Waqqas' son and went to their house and called him Abdullah. He arrives on the third call. He asks him why he did not arrive on the first call. Abdullah says that when he first called, he was walking in the garden, when he called again, he was picking daisies for his family, and finally, when he called again, he arrived on the third call. Even now, the daisies are revered as coming from heaven, and no fly lands on them.

Apparently, there are many legends in Khorezm about the flower being a sacred plant. Here, the flower is treated with special affection. The Nozvoy flower is hung over the cradle of children. In winter, a piece of its stem is taken and placed under the child's pillow.

Various customs related to flowers and their magical properties have also found their way into epics. In epics, flowers are also presented as a symbol of love and family. There is a passage in the epic "Zavriya": "... he had a dream, a bunch of flowers bloomed in Sonajon's hands. At that moment, a nightingale came from the air, took four petals from this flower and disappeared." (Aşıqnoma, Book I, p. 296). When Sonajon woke up and told his concubines about this dream, they replied, "You are a flower, a nightingale is in love."

V.I. Eremina shows that this phenomenon is associated with the animistic principles of mythical thinking. In the early stages of mythological thinking, primitive man imagined nature and the psyche as a single whole. Some peoples even have myths about the origin of humans from plants (bamboo, palm).

So, the story of a person turning into a flower and returning to his original form is also a story that has come down to us as a fruit of ancient mythological imagination.

The motif of three paths is also found in many epics and fairy tales. There is no doubt about the antiquity of this motif and its transmission to epics through fairy tales. According to B. Sarimsakov, the three paths are a magical point that allows the spirits of the three worlds to communicate with each other.

This idea is further clarified in the works of M. Juraev. The motif of the three paths goes back to the mythological imagination of the ancient Turks... The triad of Sky, Earth, and Underworld is the ideal of epic space, embodying the entire activity of the heroes of the early myths. In ancient Turkic mythology, Sky was imagined as the abode of gods and good spirits, Earth as the home of people, and Underworld as the world of evil forces and plants. The trichotomous, or three-world motif in the myth formed the basis for the interpretation of epic space in Uzbek folk tales. The hero's journey is directed in one of three directions. The motif of the three paths is also found in the epic poem "Hurliqo and Hamro".

The introduction of the motif of three paths into the epic was primarily influenced by fairy tales. In addition, this motif brings all the events in the epic together and unites them. The motif of three paths also includes a number of other magical events. Because, after the information about the three paths is given, the "unreturnable" path that the youngest son himself takes also arouses interest in the listener. The adventures of the youngest son begin. These adventures themselves form a short plot.

There are also many dream-related scenes in epics. They are often given at the beginning of the epic, and subsequent events continue to develop as a continuation of this dream motif. Belief in dreams is a result of primitive people's inability to understand the essence of nature and life, such as conflict, development, and their belief in various beliefs.

It is known that episodes related to dreams entered epics through fairy tales. "There are rarely any fairy tales or epics that do not contain a dream scene, and without studying them, we cannot fully understand the essence of the meaning behind the examples of folk art."

As we have noted above, the dream scene is often given in the exposition of the epic. In the epic poem “Yunus Pari”, which is one of the main branches of the epic “Gorugli”, Gorugli has a dream. “In his dream, a bearded man came and kissed Gorugli on the forehead and said, O Gorugli, do not be sad, God created everyone with his own pair. Your pair is located on the mountain of Kohi Kof. The daughter of the king of the world, Aga, becomes the fairy of Yunus. "Here you take a look at this beauty, then look at your sorrow on the way, you will reach it in three months, and it disappeared from sight." (Gorughli, p. 58). After this dream scene, the events of the work come to life. Development occurs. This situation can be found in most epics. There is a similar scene in the epic poem "Alband".

Thus, the dream scene is introduced into the epics for various purposes and serves as the main impetus for the development of subsequent events. Another type of dream-related scenes in the epics is associated with the dream and the result of its interpretation.

There is a similar episode in the epic “Bazirgon”. Before Bazirgon leaves to fight Goroglu, his sister Oysultan tells him that she had a bad dream and urges him not to go. However, Bazirgon does not listen to her and goes to Chamlibel and is martyred there. (Goroglu, p. 356).

When primitive man created myths, he also described dream scenes that were inextricably linked to the human psyche. From this perspective, dreams themselves are myths. A characteristic of both is their strangeness. Since primitive man was ignorant of the secrets of nature, some strange events in life seemed to him like dreams. This idea, in turn, was transferred to myths.

Thus, from the symbols in myths, "the creativity, imagination, and fantastic potential of the nation inherent in national thinking are revealed." Therefore, dream analysis in epics is a unique mirror of the psyche of our people, and studying it creates an opportunity to get acquainted with the ancient spirituality of the people.

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