



Family Motif in the Epic “Bahrom and Gulandom”

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ABSTRACT

The present paper is about the noble views of our national values, including family, child rearing and respect for ancestors reflected in Uzbek folk epics. Each folk epic - whether it is gallant, romantic or historical in nature, to a certain degree imaginatively communicates the nation's views on great and fiendish, man and nature, family and society, love and commitment, life and death. The peoples of the world started to completely understand this truth within the period when their heroic epics were being created and shaped, and expressed it artistically in their epics. Afterward, when the states developed and the issue of statehood was resolved, the idea of the family, which was of break even with significance to the solidarity of the people, got to be the staged stage of the historical-folklore process after the heroic epics.

KEYWORDS: Epic, Family, Child, Upbringing, Value, Folklore.

INTRODUCTION

All the romantic epics sung by the great poet, particularly, in the style of expression of the work “Bahrom and Gulandom” the traditions of the Bulungur epic school, that is, the influence of the heroic epic, are very strong [1].

It is known that the epic “Bahrom and Gulandom” [2] begins with the motive of childlessness, which may be a typological wonder for the folklore of the peoples of the world. When there are no children, there is no family. When there is no family, the human race shrivels. According to numerous ethnographic literary works, our antiquated ancestors believed that barrenness was not a natural-biological deformity but a curse of spirits. They believed that someone's barrenness would have a negative effect on the full of nature and society.

THE MAIN FINDINGS AND RESULTS

According to prevalent belief, childlessness was a symbol of the end times, the Day of Judgment. In the epic “Bahrom and Gulandom” such a view is obvious from the exceptionally beginning:

Endi mening tirikligim gumon-a,
Bozirgonman, ko'zim to'ldi tumana,
O'zim o'lgan kuni oxir zamon-a [3, p. 5].
*Do my life doubt now,
I'm exhausted, my eyes are full of fog,
The day I am gone is the day of Judgment.*

The belief that a person's name does not pass on as long as his name passes on has existed since time immemorial. Our ancient Turkic ancestors also knew the name as a fundamentally part of man. But when a person is childless, his name is slowly overlooked. This can be the most noteworthy hardship in both worlds. The expression of the naming ceremony of the baby is preserved in many Uzbek epics. However, within the epic we are studying, this motive is dropped. However, the note “Xisrav shoh yaxshi binoylar, gulzor-gulshan, chorbog'lar solib, bolasini(ng) otini Bahrom qo'ydi. - (King Khisrav built beautiful buildings, flowers, and gardens, and named his son Bahrom after him)” occurs in the play, which implies a part to the bakhshi and his listeners, who have protected ancient views and beliefs in their epic memory.

Love adventures are more or less reflected in all the gallant and romantic epics. This can be why the idea of a normal family is also the premise of romantic epics. In folk epics, the idea of the family may be a way to express the longevity, the eternity of human life. Dozens of auxiliary motives, such as childlessness, love, war, adventure, journey, condition, competition, ultimately serve to express this idea in poetic form and content. This idea is the basis not only of epic poetry, but also of Uzbek folk art in common. Therefore, it could be a law for Uzbek folklore that folk tales and epics end with the wedding, and more accurately, with the wedding, and the epic “Bahrom and Gulandom” is no special case. Since in genuine life, marriage is the establishment of a

family. When a family rises, children are born, children proceed to live, leading to the progression of society. The themes of love, friendship, courage, and patriotism in the epics also serve the idea of the family, and our vital basis for saying that if there is no family, none of them will emerge. That is why in Uzbek the word **homeland** has a family meaning. The proverb “If you are golden from your father, you are alone in your homeland” means that no matter how many children your parents have, you are valued or have a real place in your family. When ordinary people say, “So-and-so has become a patriot” they mean that someone has built a house and is married.

One of the most motives in “Bahrom and Gulandom” is that the Roman king Khisrav was childless indeed after the age of fifty. The motif of infertility is broadly used in epic works. Usually the child-bearing parent (mostly the father) goes to the sacred shrines and asks the child to create. In spite of the fact that “Bahrom and Gulandom” says that King Khisrav complained approximately the sky, it does not describe his visit to the holy places and inquiring for a child from the soul of the precursors. This is typical of romantic sagas. Since of the separation for infertility, the axons drawn in this way are widely portrayed in heroic epics.

The **ideal** word for the common people is not one or the other an understanding nor an abstract reality to be accomplished. Perhaps it could be a dream to live well, to rejoice in the soul of past ancestors, to have children and daughters, to have weddings, to have grandchildren. This dream has been achieved by our ancestors again and again. Hence, when Uzbeks reach their objectives and reach a certain age, they begin to plan for death calmly and with consent. Even on the last journey, he profoundly feels the esteem of his family, who will be left behind. Therefore, no matter how artistically the ideal of the people is reflected, the premise of Roman epics is the idea of the family. The creative idea in the play is clear - it is the idea of the family, the people's belief within the continuity of generations. Concurring to the law of epic tradition within the epic, in case the motives direct the hero, the hero is the driving force in uniting all the events and pictures and achieving this goal.

It is well known that in fairy tales, the motive of the princesses to put conditions or conditions for those who are in love with themselves within the epics, the statement of fulfillment of these conditions serves as the perfection of the work and frequently coincides with the solution. However, “Bahrom and Gulandom” does not have such a conventional motif. At the same time, we acknowledge the overcome of Bahrom’s adversaries who attacked the land of Khisrav with the help of monsters as the fulfillment of unrestricted conditions. Since, according to the epic tradition, it is absolutely impossible for a legend to reach a mistress without fulfilling the conditions or showing heroism.

The conflict of the epic is also somewhat peculiar, stemming from the main family idea of the work. It has no forces directly opposed to the protagonist. Opposing forces

are found by the hero himself, that is, he encounters them during his adventures. While Bahrom's struggle with the giants served to show his courage on the journey, his goal in fighting the kings and army of the city of Bulgar was to protect the land of Gulandom, eventually reaching out to him and starting a family. In general, the conflict of the work is based on the traditional struggle of positive and negative forces for epics, and the main reason for it is Bahrom’s efforts to reach Gulandom.

At the heart of the epic "Bahrom and Gulandom" is the idea of a family typical of Uzbek romantic epics, and it belongs to the group of romantic and epic novels. All the poetic features of the epic stem from this idea. The composition of the work is also quite well developed on the basis of a combination of motifs in the emergence of this idea.

CONCLUSION

To conclude, Uzbek folk epics, created and polished over the centuries, are a masterpiece of thinking that reflects the noble views of our national values, including family, child rearing and respect for ancestors.

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