



## THEORETICAL AND METHODOLOGICAL PROBLEMS OF TEACHING FOLK EPOSES IN HIGHER PHILOLOGICAL EDUCATION

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Article history:	Abstract:
<p><b>Received:</b> April 1<sup>th</sup> 2021 <b>Accepted:</b> April 14<sup>th</sup> 2021 <b>Published:</b> April 30<sup>th</sup> 2021</p>	<p>In this article has researched composition of epical traditions, archaic plot and comparison of motives, epical transition of the plot and mythical interpretations found in Uzbek and Hindu folklore as well as the analysis of peculiarities of mythical and fantastic description of the reality in the epics of Uzbek and Hindu origin which have centuries-old artistic traditions. Archaic motif - motif of the dream has been carried out for the first time on the basis of comparative typology and mental analysis in the Uzbek study of folklore.</p> <p>Teaching Uzbek and Indian eposes comparatively plays essential role to develop the interest of pupils to other nations' folklores, acquiring the bases of spiritual and behavioural upbringing, strengthening high spiritual features, and to use in daily life.</p> <p>Holding such kind of pedagogical processes successfully becomes a hint for students to find not only Uzbek eposes, but also highly appreciated foreign ones, to read them individually and the most important thing is that eposes serve to provide their spiritual-live needs and to get spiritual-behavioural points for highly enlightened people.</p>

**Keywords:** Modern pedagogical technologies, method of comparative interpretation, epic tale, motif of the dream, poetic description, aesthetic interpretation, symbolic implications.

### INTRODUCTION:

Learning fictions lies on the background forming literary analysis for pupils. Literary analysis is a process that serves to understand aesthetic features of the work and to reveal unidentified points of pupils.

To organize how to analyse the work properly, to be able to choose needed methods, to organize the lesson on scientific-methodical bases, to involve pupils in analysing, encouraging pupils to think independently are some of aimed educative purposes during a lesson. In this case, there can be achieved to strengthen knowledge about studying fictions commenting comparatively, the idea of a fiction, its language, its plot and structure.

The forms of the lessons such as workshops, competitive lessons, conversation lesson, testing lesson, conference lessons have been held recently<sup>1</sup>. Lesson in these forms develop pupils' activity, make them think and analyse and teach them to research and work. "The method of researching-presenting" is one of the leading pedagogical technologies during literary lessons and pupils hold research on creative tasks that are given by teachers. The method of comparative interpretation the motives of the epics is important in this case. For instance, the motif of dream is uploaded a great literary-esthetical function in the poems.

People have believed in dreams from the ancient times and in most cases, they followed the symbolic implications and multilayer signs and meanings. Study of dreams initially started in the East. It is worth noting the views of Ibn Khaldun, Imom Gazzoliy, Djaloliddin Rumi and many other scholars as early scientific researches.<sup>2</sup> Famous scientists, such as V. M. Jirmundskiy, H. T. Zarifov and T. Mirzayev attribute the art of "bakhshi"s (singer of epic tales) to the history of shamanism, and they advanced the theory which states that belief about the essence of

<sup>1</sup> Djumanazarova D.U. Badiij asarlani shahlab organish: tarikh, tajriba va texnologija. T., 2014, Pp.369-370.

<sup>2</sup> Djaloliddin Rumi. "Manaviyi masnaviy", T., Fan, 1999. First volume. Pp 65-75.

the event of dream in being able to sing epic tales is typical to the world epic studies.<sup>3</sup> Khodi Zaripov, an outstanding folklorist, in his book written in partnership with Viktor Jirmundskiy notes that the dream plays important role in the legends about bakhshi.

### MAIN PART:

The dream predicts the fate of the heroes. The motif of the dream in heroic poems describes in a symbolic way the whole life of the hero in both worlds ("original" and "the other") from the mythological till cultural appearance in rhythmical harmony with the motives of childlessness – sacred birth – growing up – trip – task – captivity– wedding. According to the plot and compositional structure of the poem, the motif of the dream can have 2 types:

- A) a motif which becomes true as the events go on and predicts the fate and the life of the heroes;
- B) A motif which unites the certain parts of the plot, and which is related to the certain period of the life of the heroes<sup>4</sup>.

The motif of dream which is used in all genres of the folklore reveals its literary and esthetical character in the tales and poems. In particular, the motif of dream, which is observed in many variations of the "Alpomish" poem, plays an important role in the development of the events. For instance, in the "Kuntugmish" poem it is related to the motif of travel, in the "Rustamkhon" poem it is related to the motif of wedding, and finally, in "The death of Gurughli" it is related to the motif of death, and this relation can change depending on the situation. In "Kuntugmish" the hero sees his beloved, in "Rustamkhon" mother sees her daughter, and in "The death of Gurughli" Gurughli sees his teacher. In "Kuntugmish" the dream comes at the beginning of the events and serves as a knot in the plot of the poem. As the description is more detailed in Ergash poet's variation, let's look at the second fragment of dream in this dream: a bird whose wings are broken, sudden leaving of the shunkar ( a hunting bird) and its capture by the hunter, an episode where two lanterns die out. As Kholbeka supposes, all events in the life of the heroes are predicted in this fragment symbolically. In her dream, the bird, whose wings are broken, is Kuntugmish, whose wife and children died. The symbol of the lantern has a broad meaning in the epic genre. In most cases it is the symbol of life, in this case the episode where two lanterns die out refers to his children. In "The birth of Gurughli" poem an initial dream comes at the beginning of the story<sup>5</sup>. As in the "Alpomish" poem, all event which take place in the poem are described in this small fragment. To be more exactly, Gurughli, who is the descendant of Ravshan and Gajdumbek, the Yovmit slaves, ruins the reign of Shokhdorkhon and becomes the ruler, and the country flourishes. Let's pay attention to the symbols: a wolf, a lion, carcasses of the sheep, which are scattered, the episodes where the smoke comes out of the nose, the gold coins are scattered over his head, a bird flies out of his mouth, the building ruins, the moon lights, the plane tree grows until the sky, somebody plays joyfully in its shade. The characters of the wolf and the lion are clear for us. We can see our people's ancient mythological imagination roots in description of the heroes by the wolves and lions. Particularly, the wolf was the totem of most turkic tribes, and many beliefs related to it existed among the Uzbeks too. As Dj. Eshonkul writes, the wolves which came from Yovmit are Ravshanbek and Gajdumbek, and the children are Bibi Khilol and Gurughli. Though it is not clear from the prediction, the plane tree in Shokhdorkhon country, which grows until the sky is also Gurughli. The moon represents Bibi Khilol, because "khilol" means "a newly born moon". The episodes where the smoke comes out of the nose, the gold coins are scattered over his head, a bird flies out of his mouth are the result of the animistical imagination. In these lines it is predicted that Shokhdorkhon will die soon. The episode where the building collapses symbolizes the end of the Shokhdorkhon's reign. Yusuf qurandaz's prediction completely matches the belief of the people as there are many cases in the poems with "deva"s where the life goes out of and comes back through the mouth as a bird.<sup>6</sup> Moreover, there is an ancient belief that the life leaves the body as a butterfly. The Uzbek people related the collapse of the building in the dream to the death. They even defined the age of the dead according to the age of the building. In the poem the predictor says that the gold coins scattered over the head symbolize the blood, which needs some clarification. Until the middle of the 20<sup>th</sup> century, some Kipchak ethnical groups had the tradition where the people scattered the coins over the coffin until they reached the cemetery. As we think, it reflected symbolically in Shokhdorkhon's dream. In fact, the events in the poem which are related to the collapse or fall of the building are not just an allegory or bakhshi's art of telling, they are the literary appearance of the ancient beliefs and imaginations which have been orally delivered to the next generation through the centuries. If we compare uzbek variations of the "Gurughli" poem, we can see the similarity in the plot and motif, and that the difference is in the method, performance and tradition.<sup>7</sup> In all variations of the "Alpomish" poem, Barchin has a dream when Alpomish is about to come to the kalmyks' country. But there are unique forms of the poetic description and the symbols related to the dream in each variation. Alpomish, who sleeps in the shepherd's fold, has a dream at sunrise. At the same time, Barchin, who is sleeping in her velvet yurt, and

<sup>3</sup> Jirmundskiy V., Zarifov Kh.. Uzbeks kij gerojicheskij epos. M., OGIZ, 1947. Mirzayev T. Khalq bakhshilarining epic repertuari. T., Fan, 1979. Mirzayev T. Alpomish dostonining uzbek variantlari. T., Fan, 1968. Khaydarov T. Tush tabirining qadimij asoslari haqida// T. Adabiy meros.,1986. Pp 55-69.

<sup>4</sup> Eshonkul. Dj. Uzbek folklorida tush va uning badiij talqini. Autoref. T., 2010. P. 41.

<sup>5</sup> "The birth of Gurughli". Epos / performed by Pulkan shoir ("poet"). pp12-13.

<sup>6</sup> Eshonkul Dj. Folklor: Obraz va talqin. Karshi: Nasaf. 1999. P. 3.

<sup>7</sup> Eshonkul Dj. Uzbek folklorida tush va uning badiij talqini. Autoref. T., 2010.

Koradjon, among the ninety strongmen in the Kahshal cave, have the same dream. In Alpomish's dream, the Prophet (s.a.v.) says:

***"Ostida dulduli, belda zulfikor,  
Djilovida Bobo Qambar djilovdor,  
Ghamingda otlandi Shokhimardon pirlar,  
Ghayratingdan buzlab ketar kalmoklar,  
"Khamma pirlar buldi senga madakkor,  
Kunglingdan ketadi bir zarra gubor"<sup>8</sup>.***

*("Teachers of Shokhimardon, who have fast horses led by Bobo Kambor and sharp swords, will help you. The Kalmyks will be afraid of your endeavor, All teachers will help you, you will be glad.")*

It is known that, it is a good sign to see prophets and teachers in the dream, and the heroes will overcome all difficulties and achieve their aims with their help. Among the ninety Kalmyk strongmen, Koradjon, who was a claimant for Barchin, chooses the right position, believing the signs in his dream, and he becomes a friend with Alpomish, supports him in his difficulties, and attends the competition on behalf of Alpomish to fulfill the Barchin's terms. After the dream, which predicts the fate of the heroes, the development of the events speeds up, making clear the events that will happen in the future. We know that only a few can interpret the dreams. Suksuroy kaniz, who interpreted Barchin's dream, Kaldyrgoch, the girl who interprets Boyburi's dream are described as wise advisers, patron characters in the poem. Particularly, Barchin says:

***"Djon djasaddan bir bekaror bulganda,  
Tush kuribman fayzi sakhar bulganda.  
Kibla betdan bir oy tugib keladi,  
Oyning girdin turtta yulduz oladi".  
... Chullarda kurindi kirkta aydakhor,  
Kirk aydakhor bir burgutni kutarar.***

*("I had a dream. in my dream I saw the Moon rising from the West and four stars surrounding it... I saw forty dragons in the desert, which carried an eagle.")*

Suksur kaniz says that the Moon from the west symbolizes the Prophet (s.a.v.), the four stars are the four disciples, an intractable tiger is Alpomish, and the eagle, which was carried by forty teachers is his horse, Boychibor<sup>9</sup>. As it is known, from the ancient times the interpretation of the dreams has been asked from the experienced, wise people. Especially, in "Saddi Iskandariy" by A. Navoi, Arastu, (Aristotle) a famous philosopher, advises the great ruler Iskandar, who conquered the world intelligently and ruled it with justice, founded a knowledgeable society, learned from the tens of great scholars and applied the knowledge to the practice, to be kind to his people, he adds that, otherwise he will do harm to his soul and his people, and tells the story about Makhmud. As it was written in the story, a ruler named Makhmud, knowing about his own forthcoming death, appointed his son Masud an heir apparent and dies. Mourning Masud has a dream in which he sees his father flooded with light. Seeing his father under the cool shade of the tree, in the wonderful garden like paradise, he asks: "What did you do in your reign that you achieved this happiness?" Makhmud says that he achieved this due to the fact that he ruled the country honestly and in justice, and tells him the story about the poor old woman whom he helped, thus awakens his son from the sleep of ignorance:

***"Damekim, shakh uz adlidin fard erur,  
Anga ul dame bedavo dard erur.  
Chu Masud uygondi ul uykudin,  
Farogat topib xotiri qaygudin.  
Adolat tarikin shior ayladi,  
Ato buyrugin ixtiyor ayladi"<sup>10</sup>.***

*("If the ruler doesn't rules with justice, it becomes an incurable illness for him. As Masud woke up, he got rid of that concern and trouble. He followed his father's order and ruled in justice.")*

The motif of dream, which is common for the mankind, symbolizes the sacramental birth of the heroes, childlessness, travel, a trial, a wedding, a difficulty, captivity, and predicts the fate of the heroes. Moreover, the motives of dream and birth come together in the poems. In "Manas" poem Manas's birth is predicted in the dream. The eagle and the tiger in Jakip's dream is interpreted as sign of the birth.<sup>11</sup> PhD, prof. Dj. Eshonkulov, in his book "Dream and its interpretation in Uzbek folklore", notes that the people's cognition, outlook, spiritual world, and belief play an important role in the interpretation of the signs and symbols in the folklore. In fact, not only the Uzbek poems, but also the "Ramayana", an epic poem with Indian colour, mythological tone and historical reality, promotes universal values. The presence of the sacramental heroes, patron characters, immortal personages, conflicts between the forces of good and dark forces in the folklore of the world nations, especially, in the oriental mythology, heroic poems implies the poetic transformation of the archaic plots. The poem dating back to the II-III centuries BC

<sup>8</sup> Alpomish. Tashkent. "Sharq". 1998.

<sup>9</sup> Alpomish. Tashkent. "Sharq". 1998.

<sup>10</sup> A. Navoi. Saddi Iskandari. Collection of books. Tashkent: Fan. 1993. Volume XI, Pp 123-124.

<sup>11</sup> Manas. Poem. P. 23.

consists of 48.000 lines. The "Ramayana" is considered to be the first and truly literary heroic poem and its performer, a legendary sage Valmiki is revered as *Bdi Kavi*, which translates to "first poet". Transition from the objectivity to the subjectivity, from the action poetry to the poetry of the feelings in explanation and the bright description of the inimitable feelings took the development of the epic genre and the history of the Indian literature to the new level. Rama's generosity and courage, which serve as a base for the poem, are common for the heroes of the oriental folklore too. Rama, the symbol of the perfect man, leaves the city together with his brother, Lakshmana, and his wife, beautiful Sita to fulfill the father's promise to the queen Kaikeyi. Without fearing difficulties, he sets out for a trip - a fourteen-year exile. The Ayodhya people's sorrow, which appears after hearing that Rama, wearing poor clothes, is going into exile, described as follows:

**"Arobaning ortidan dod solardi khaloyik,  
Erlar yaqo etib chok, xotinlar sochin yoyib."**

*("The crowd cried behind the cart, the men tore their shirts, and the women their hair.")*

While Ayodhya was mourning, Bharata and Shatrughna were enjoying the hospitality of their uncle, Ashvapati, the ruler of the Kekayas. The night when a messenger comes from Kausalya, prince Bharata has a dream. In the morning, he wakes up being tortured with a feeling of trouble and asks for the interpretation of his dream:

**"Kirmish tushimga rangpar bechora djonim otam,  
Yiqildi u gung tula sassik hovuzga bir dam.  
Podsho badani moydan yaltirab ketmish chunon,  
Oy erga kulab tushdi, tushdi-yu sundi shu on.  
Kora kiyingan otam temir kursida emish,  
Kora libosli ayol djanubga tomon eltmish."**

*("I have dreamed about my poor father, he fell into a stinky pond. The ruler's body shone with fat, The moon fell onto the Earth and broke. My father wearing black clothing is sitting on the iron chair, and the woman wearing black dress took him to the South.")*<sup>12</sup>

Bharata notices that this dream warns about somebody's death. As Indians believe, if one is seen on the donkey cart in the dream, he/she will die soon. The reason why the woman wearing black dress took his father to the South is that the goddess of death – Yama lives there. A donkey cart, its trip towards the south, the woman wearing black dress – all are the signs of death. It says about Dasharatha's death. Besides, in Indian culture, red colour symbolizes death (... *qizil kiyimlik rokshasiy...* "a red dressed rokshaniy.."). Rakshas is a male demon which eats people, female demon was called rakshasiy. Though Bharata asked the messengers what was up, they didn't say anything. He took his father's death hard, after hearing about it from her mother, Kaikeyi. Dasharatha, who suffered from the absence of his sons and daughters-in-law, died.

## CONCLUSION:

Comparative study of the motif of dream in Uzbek and oriental literature, especially in Indian folklore, the description of its poetic function in the folklore, which is not less than that of real events, its analysis help us understand the meaning and the concept of such types of works, to realize the people's spiritual world, their literary thought deep and closely.

Analysis of common parts and ideological-literary similarities of Uzbek and Indian epics ensures the effectiveness of the lesson. Besides, many effective techniques can be used in the practical lessons on comparative analyses of oriental nations' epos in lessons. For instance, "Record" method. Here is mentioned to retell didactic materials in huge amount and folklore admonitions one by one. This method becomes a foundation for pupils to study the epos more broadly. The next one is "The diagram of Venn". Pupils are divided into groups by cards and illustrate specific features, similarities and differences of "Alpomish" and "Ramayana" eposes studying comparatively and showing in pictures. Presenting literary heritage of two nations comparatively improves pupils' interest to study folklore eposes. Furthermore, they can know similarities all nations' thinking, hopes and motivations by alike features in motifs, close environment between heroes and praising their nobility. In a "Match the suitable one" assignment based on "Circular" method, there is given information about the heroes of "Alpomish" and "Ramayana", specific features of their characters and their role in eposes. Pupils must find whom these features belong to. Pupils who work in small groups do the task basing of existing knowledge and exchanging ideas. Given answers are discussed generally and groups are marked.

Analysing modern pedagogical technologies and practical skills in the higher philological education that were used to study "Alpomish" and "Ramayana", the following conclusion have been taken:

❖ Both eposes describe national and international values, pedagogic and didactic ideas basing on high literary skills. One of these supreme spiritual values is family. Here is mentioned love to family, peace in family, its happiness, to strengthen its unity, its prosperity which help to develop the unity of the nation. As shown in eposes, the notion of "Motherland" in commences in a family and valuing the nations starts from family and these factors are shown in accordance with mental feelings, spiritual-moral qualities that relate to upbringing of educated person.

<sup>12</sup>Ramayana. 1978. Publishing house named after Ghafur Ghulom Tashkent. Pp 38-39.

❖ In the lessons which are devoted to study Uzbek eposes in comparison with other nations' eposes, it is important to teach literary, philosophical essence, similarities of plots, parallels in motifs, and heroes that are close to created ones by our smart ancestors.

❖ Lessons in this character develops pupils' activity and interest in the lessons as well as to make them thoughtful, broad outlook, highly spiritualised people.

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