



PATRON CHARACTERS IN UZBEK FOLK TALES

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Annotation. In Uzbek folk tales about the youngest son, there are four different semantic types of patron-characters that help the main character. While the historical basis of the image of animals such as monkeys, wolves, horses acting as patron characters is associated with totemistic views, the image of patrons in human form consists of an epic interpretation of the ancestral cult, which is based on the belief that the spirit of ancestors provides encouragement.

Keywords: fairy tales, youngest son, patron character, monkey image, Xiar image, giant, Apple, old woman image.

It is known that a series of characters who actively participate in the epic adventures of the main character of Uzbek folk tales are distinguished by the fact that he performs his patronizing task. The historical roots of the image of this type of character go back to the mythological imagination and totemistic views of our ancient ancestors associated with the encouragement of the spirit of the ancestors, that is, the cult of the ancestral cult. Because the people who lived in ancient times believed that their ancestors, who went to the "Otherworld" - the spirit world, helped their people in an unusual way, and this belief in fairy tales formed a kind of character who donated to the hero in magical objects, strange horses and other things, helping him in his adventures.

Candidate of philological Sciences F.Nurmonov writes that "the system of patron characters in our folklore is also characterized by the fact that it concerns the ancient layer of Uzbek folk creativity. That is why, if the artistic image of patron characters in epic works is studied in more depth, many information will come to the surface regarding the involvement of the image of one or another patron with ancient beliefs. Because most of the patron characters in Uzbek folklore are based on imaginary-mythical pirs, gods, visions of goddesses supporting mythical characters".¹

The poetic tasks of the patron-characters in the fairy-tale artistic structure, complementing the nature of the main character with his helpfulness and patronage fuchsia, are seriously studied in folklorology.² And in Uzbek folklore, the question of the main manifestations and historical-mythological foundations of the image of an epic patron is G'.Akramov, M.Jo'rayev, N.Madrakhimov was covered by such scientists as Madrahimova.³

It was noted that in the Uzbek folk tales about the youngest son, which we studied, there are also several different manifestations of patron-characters who help the main

character. Patron-characters can be divided into the following types according to the task they perform in the fictional artistic structure:

1) Patron-characters who guide the epic hero to the "Otherworld", showing him a place where something lost or stolen-an object, a strange horse or a queen-can be found.

2) The fairy tale is a sponsor-characters who donate "magical" objects that will be necessary to fulfill the hero's epic conditions, get rid of the persecution of opponents-characters, or use when a difficult task falls on his head.

3) Throughout the adventures of the epic hero, he is always accompanied by Patron-characters who help him overcome all obstacles and achieve his intended goal. For example, in the fairy tale "Bulbuligoyo", a monkey fairy who helps a young butterfly falls into the mystery of patron-characters of this type.

Folklorist scientist F., who structurally studied magical fairy tales. Guzalov classifies the auxiliary-characters who help the epic hero according to their semantic characteristics and nomenclature as follows:

- 1) supporting characters in the form of a bird or a creature;
- 2) supporting characters in human form: a) women; b) men;
- 3) hybrid-looking supporting characters (e.g. bird-man).⁴

They can be classified as follows:

1. The patron-characters in the form of a creature, or the zoomorph type of Sponsor-character.

Monkey. As described in the fairy tale "bulbuligoyo", the brothers, who set out on a journey in search of a bird that stole a strange Maple Leaf, tied their horse to a plant growing on a spring in biobon, a small desert that had left the "no-go" path after scattered in all directions where the three roads were separated, and sat down to rest. When he took his last slag from khurjuni and ivitib into the spring water and was now saying that he would eat, dust rose from the desert, and a monkey came and got up. The young man, afraid, went out to the top of the tree and hid, while the monkey ate an ashtray that had been pitted in the water. After that, when he asked Kenja why she had come here and found out, he said, "Since I would not have eaten your ashes, I have eaten your ashes, now I will justify your salt. Let's ride a horse, and if there is a state, we will win your bird," Kenja proceeds to support him.

It is seen that the patron-character depicted in this fairy tale is depicted as a monkey. First of all, it is necessary to pay attention to the interpretation of the epic space in which the hero meets the patron-character who helps him. The hero meets a monkey Fairy at the foot of a grown plantain by a spring. In this place, Maple came as the embodiment of the "tree of life", a mythological tool that, according to the imagination of our ancient ancestors, intertwined the three worlds – Blue, ground and underground. Because according to the interpretation of the traditional three motifs in fairy tales "does not come" leads the hero to the "Otherworld", imagined to be located either underground (according to the cosmogonic myth about the vertical structure of the universe) or on the side of the sunset (according to the cosmogonic myth about the horizontal structure of the universe). The Maple detail, which serves as an artistic interpretation of the "tree of life", suggests that its growth by the spring fell on the world of the youngest Earth soti, as it was a mediator uniting the three

worlds. Because in the interpretation of cosmogonic myths, the lower part of the "tree of life", that is, the part that refers to the world of Earth soti, is associated with the obi water of life. So, the patron-character who supports Kenja is the representative of the Otherworld.

It is known that the tasks of the patron-characters in the fictional artistic structure of the fairy tale, or rather, their help to the hero of the fairy tale, are interpreted mainly in two different forms: a) direct help, that is, the patron-character participates in the adventures of the main character with his active action; b) indirect assistance, that is, the donation of certain "magical" objects to the main character of the patron-character, guidance, advice, what is lost or stolen-objects (or queen, horse, etc.k.) by teaching to find the fairy tale shows its patronizing function in its artistic structure.

The monkey Fairy in the fairy tale "bulbuligoyo" also participates in Kenja's adventures with her active behavior. His first assistance to the youngest godfather is seen during five nights hunting lahm and paving the way from the bottom of the room where the bulbuligo bird's Cage stands. He tells Kenja that he needs to take out the cage "without opening the lid" as long as they are ways to get the bulbuligo bird.

This ban imposed by the monkey fairy plays an important structural role in the formation of the plot of this fairy tale. Because the formation of a new plot ring as a result of a violation of taboo is one of the traditional poetic criteria of fairy-tale fiction. Even in this tale, when the youngest cave, who was carrying out the bulbuligoyo cage, reached its mouth, he asked, "Is that the bird my father said, or is it another?" opens the cover, and immediately the bird wanders hard. As a result, the youngest is captured, and the King, the owner of bulbuligo, makes it a condition to bring and give a beautiful girl on a nine-month-old road. Even in this task, Kenja is assisted by a monkey fairy. The monkey fairy thus helps Kenja in bringing the beautiful princess as well as the horse of the arzaki witch.

One of the distinctive features of the image of the monkey Fairy is the fact that she is able to change her own appearance – shaposhu shamoyil. While the youngest Arzaki is about to give the witch's horse to the King, the monkey fairy turns into a vulture horse with a roll, the haligi horse is not even a mule in front of him. As a result of her transformation into a girl, the youngest returns to possess both a good Vulture, a beautiful queen, and a bulbuligo bird.

The monkey fairy's patronage is shown again when a climax falls on Kenja's head. Kenja, crippled by her brothers' enmity, is repaired by sending the monkey pari to Kohigof.

It is worth noting that it is not for nothing that the image of the monkey is depicted as a patron-character in Uzbek folk magic tales. Because this image is also found in other fairy tales, for example, in the fairy tale "My Monkey mother". The hero of this fairy tale meets a monkey in the seventh house while wandering in a strange cage. She turns out to be a fairy girl wearing a monkey mask.⁵

The patron-character Monkey Fairy in the fairy tale "bulbuligoyo" is actually an image directly related to mythology, characterized by belonging to the category of fairies. Because the fact that in a fairy tale the youngest expresses love to her when the monkey fairy says: "I do not make a husband, I am the daughter of the Fairy King," indicates that she belongs to the category of fairies.

The image of the monkey Fairy in Uzbek folk tales about the youngest butter is considered a patron-character of our people, originating in connection with their mythological vision that fairies have the property of evoking different looks.

In addition, in Uzbek folk tales about the youngest son, such creatures as strange horses, Semurg' bird, kumursqa (in the fairy tale "The Swordsman") also serve as a patron-character in a zoomorph form, which helps the epic hero.

2. Humanoid patron-characters or patron-anthropomorphic type of character.

Khizr. Specific interpretations of the image of Khizr, which appear in Uzbek folk tales and fairy tales as the main patron of the epic hero, are also manifested in fairy tales about the youngest son. For example, in the fairy tale "Barley cocoon", Khizr's function as an epic patron is seen helping the hero by giving advice. While the prince is chasing a witch who has taken his wife away, Khizr appears while not knowing how to reach her and teaches her the way to have a horse that looks like the witch's horse. The youngest follows this advice and saves his wife.

In the tale "bulbuligoyo", the meeting of the epic hero with the patron-character is reprimanded: "Kenjabek stood by a river, starved to death, fell unconscious. "At one point, an old man appeared as if he was coming to himself and now holding the Tiger's mustache. The old man came to him:

- Oh Baby, What are you lying on these lands? The leg of the man walks, the wing burns if the bird flies here. Yet, will the Giants come and throw you into the tongue and into the bribery? - debdi. Kenjabek tells a head about what purpose he came to the paint. The old man looked at her and said:

- If not, baby, listen well to what I say. Go along the banks of the same river. On your way comes a rabot. There is no way to enter Rabat. You will enter it in a way. You slowly open the last of the forty rooms and enter it without making a ghost. In that room, you see forty barzangi Giants drunk-alast and sitting in a row without news of anything. In the side pocket of the most mesh King there is a scarf. Let's get it slowly. But if you do not act very carefully, when the Giants notice, they will cut you to pieces and pat your meat raw. Either you are sent to work hard and are destroyed on the way. And if you take a handkerchief and take it out, you will win. The old man appointed such statements to the child and disappeared from view in one pass".⁶

One of the traditional characters depicted in this fairy tale as a patron in old folkloric works is Khizr. For the fact that the hero of the tale Kenjabek met his patron by the water (in folk views, Khizr is imagined in connection with the cult of water and fertility: a spring emerges from where his staff touched; in Islamic lore, Moses is interpreted as a wise Khizr who encountered him by the sea; in mythology, Khizr is said to walk in the water, Elijah in the desert, etc.k.) and the sudden disappearance of the old man from sight, who taught him the way to bring out a strange handkerchief (according to the people, Khizr suddenly appears and has the characteristic of a strange disappearance) will become the basis for assessing this image as one of the epic interpretations of Khizr.

It is also possible that the meeting of the patron who donated "magical objects" with the hero of the fairy tale occurs in a dream. For example, in the fairy tale "the younger sink" ⁷ the

hero dreams, and in a dream a moose old man comes and gives a knife to his hand and says : "Hoy boy, take this knife, say your wish by hitting him on the ground if heavy work falls on your head. Muroding is formed!"he says. The youngest achieves his goal with this knife.

Old woman. In Uzbek folk tales about the youngest, the image of an old woman who helps the main character, gives him strange things, guides and advises is common. About the peculiarities of the heroes of fairy tales of this type, the folklorist K.Imamov writes:"the image of The Concubine momo in a fairy tale fulfills such tasks as testing and helping the main character as a symbol of friendship and cooperation, providing the leading characters with magical means, like a stepdaughter, and, most importantly, condemning evil and serving people with noble intentions, acting in the decision-making of justice, friendship and equality."⁸

1) The famous Russian folklorist scientist V.Ya. Propp describes the epic functions of the image of yalmogiz described in fairy tales, he notes that this character is divided into three different types according to his task in the plot structure:

- 2) old woman giving magic things;
- 3) an old woman who steals people close to the hero;
- 4) an old woman who fights with a hero.⁹

The interpretation of the image of the old woman, described in the role of a patron-character in Uzbek folk tales about the youngest son, also has the function of providing the hero with "strange" objects. For example, in the fairy tale "Tilla Quince", the hero salutes an old woman, and therefore this old woman helps him. The old woman gifts the boy her magic mirror and staff. With these things, the hero tracks down his turned vultures and brothers.

While the function of the image of the old woman as a patron-character, described in the fairy tales "Malik Hasan", "Erjalolkhan", is determined by showing the way to the main character, in addition to showing the way in the fairy tale "Kenjaqora", it also manifests itself as a donor of "magical objects". Kenjakora meets an old woman cooking in a forty-eared cauldron in a cage (a forty-eared cauldron is an attribute characteristic of the image of a naked old woman). The old woman gives the heroine the food she cooked and presents her hand ring, saying: "So if you walk so much more on the road, a fortress will come out, where my sister will live. If you show him this ring, he will tell you where the giant space is." Kenjakora learns of the giant's space through this ring and overpowers them.

In the fairy tale "Hamroqul and Bulbuligoyo", the epic hero achieves his goal on the advice of "an old woman like a tall maple, with a cave-like mouth". This old woman, described in a fairy tale, is actually a sloth. Because the image of his appearance and the fact that he has done evil to people all his life ("it was evil for all this time that I know me, I have not done good to anyone") gives reason to interpret this image as an old woman without a sloth. Nevertheless, the breadth of functional coverage of the image of the naked old woman and the fact that she often also comes in a sponsor-character role is also reflected in this fairy tale.

When the old woman finds out that he is looking for a bulbuligoy bird, she says: "seven days and seven nights in the direction of Sal-pal Qibla, a large forest comes out of

the front of the road trtsang. In the middle of this forest there is a tree made of one zabarjad. At the base of the tree, one puppy was tied with one horse, a bone was thrown in front of the horse, and a alfalfa was thrown in front of the puppy. You walk to the bottom of that tree with a lahm, then sit in a chair and agonize and remove the bone in front of the horse to the puppy, and the bed in front of the puppy to the horse. Then slowly climb the tree. At the tip of the tree, Bulbuligo is asleep. And thou shalt take it down from the unioyag, and bring it straight to me, and I shall recite the nest again afterwards," he says.

When the hero brings a strange bird as the old woman said, the old woman tells him that he should return home faster: "don't sit looking at your brothers, let the thug not do another balloon." But the hero does not do what the old woman says, but finds his brothers in the limelight. His brothers are hostile to him.

Hence, the epic interpretation of the image of the old woman, who is described as a patron-character in fairy tales about the young man, acquires originality by the fact that "magical objects" donate, guide, advise, warn against the expected danger.

3. A sponsor-characters in the form of an unusual creature, or a sponsor-is a mythological type of character.

Although most of the sponsor-characters analyzed above acquire a mythological nature, the reason why we separate it from "the image of a sponsor in the form of a mythological creature" is that in some of the fairy tales about the youngest, the state of the arrival of the patron-characters, such as the giant and the dragon, in a patron, auxiliary function, is noted. For example, in the fairy tale "The Three ogayni", a hero who sets out in search of a witch who has taken his only sister, sees a dragon on top of a maple when he goes to Changalimozandaron. He looks at the Dragon and says, "Oh beast, I lost my way". The Dragon points the way to the child and says, "so you go, after you go, a high mountain will come. You will climb this high mountain, then you will open a gate above the mountain and find your sister."

The Maple depicted in this setting is an artistic expression of the "tree of life", and its association with the Dragon detail is evidenced by the fact that the root of the "tree of life" depends on such creatures as the Underworld, The Serpent, The Dragon. Folklorist M. Jo 'raev also points out that maple is the equivalent of a tree of life. In the fairy tale "blue Ram", Bakhtiar's journey after leaving the house was formed on the basis of an ancient view of the 3 worlds. It is a journey to the upper realm where the blue Ram pulls the child out over the Maple to escape the persecution of the antayunist (stepmother). In this, maple is the "artistic equivalent of the tree of life".¹⁰

The image of the "giant" in magical fairy tales is also manifested in the opposite pole according to its function. Giants are divided according to their functions in the fairy-tale artistic structure into types such as "human-helping", "human-harming", "girl-pleasing". And in the case of action "serves a person", "performs magical deeds", "does harmful deeds against a person".¹¹

Such a state of multifunctionality inherent in the interpretation of the image of the giant is also prominent in the category fairy tales about the youngest son. For example, in the fairy tale "The Prince and the Sorcerer", the giant acts as a patron-character. A bonfire

falls on the cave from the sky as the hero of the tale is grooming in his father's grave. What fell in a bonfire when the young man was about to raise his sword and commit, aloud: "I am a giant, I owe your father three horses. Take away from the slaughter of these horses, and if you smoke it if necessary, the horses will be present." In buorin, the patron-character was manifested as a giver of strange horses to the hero of the fairy tale. With the help of these horses, the hero, fulfilling the conditions of the king, marries a beautiful princess.

4. A thing is a sponsor-characters in the form of a subject, or a sponsor-a materialized type of character. As an epic patron, a certain thing-the state of the participation of the subject-was recorded only in one of the fairy tales that we drew to the analysis.

A fairy tale called "three Ogas-Inis" this fairy tale is distinguished by the perfection of its plot and the originality of the composition of the motives. It is described in the tale that although a king has three wives, he is indifferent. One day, a giant comes to the king and pulls out three apples, sniffs two and gives them to the King. The three are both smelled and bitten, and when he gives it to the king, "give it to your little wife. But if he gives birth to your little wife, you will give me your child." When the children are born, one day after the days, dev arrives and takes Kenja with him. The boy takes the Calla and leaves it in his arms. On the way, callada resumes again: "now the giant will take you to a mound. At the bottom of the wall there is a cauldron, the oil is boiling. The giant says to you that he has planted firewood in the furnace. You say, "Father first show yourself, and then I will give you a gag." Then dev says "My son go three laps from Kazan". You say, "show yourself first." The giant begins to spin around the cauldron, there is a panshaha, with the same panshaha that ursang dev falls into the cauldron and dies. But be vigilant, he also has a brother of Dev. You enter a sawmill, where there is a horse. You take the same horse and ride it. Then you go into other houses and get a mirror, a comb, a birch," he taught.

The youngest, on the advice of a dry skull he encountered on the way, learns the way to kill dev and his brother. While running away from the giant, he throws a mirror, a kayak and a comb into the road. After getting rid of the giant, with the help of the giant lying in the cave, he marries the princess and returns home, capturing the magical branches and leaves of the strange tree.

In this fairy tale, two different interpretations of the image of the giant are given: the first giant donated a magical Apple to the king and, through it, freed him from indifference, the ultimate result is hostility to him by taking the youngest son, fulfilling an antagonistic function. The birth of children by the means of apples actually binds to the totemistic views of our people associated with the birth from a tree.

The tradition of interpreting the "Apple" detail as a child embodiment is also found in Uzbek folk epics. In one of the variants of the epic "Mahmud in love", Ganjiboy dreams. In a dream, the Lord Ali gave an Apple. With your weakness, he said. After doing so, his wife was by his side.¹² In the published example of the same epic, It is described that "the prince fell asleep in the Tomb of Pyrrhus, and on the fortieth night The Dreaming King Ganjaboy took an apple from the hands of the enlightened old man who had entered the dream and returned home in love. He gives half of the Apple to his wife and eats half of it himself. On account of

this day, in nine months, nine days, nine hours, nine minutes, husni became a son of such clarity. His horse was laid by Mahmudjan, who gave him a forty-night, forty-day wedding".¹³

Ethnographer G.P.Snesarev also said that " the involvement of fruit trees with the issue of family and generation is made up of magic habits that have come from time immemorial and that it connects with the Anahita. At that time, apples, pomegranates were considered a symbol of family well-being. The custom of throwing apples at the mistress has been kept in Khorezm until now. On the second day of Ramadan, this custom is celebrated every year in Shovot district",¹⁴ - writes.

One of the distinctive motifs of the fairy tale " the three ogae-ini " is the epic hero's encounter with a dry skull. When the hero tries to kick a dry call lying on the road, he says, "I was like you, you're like me" and teaches Kenja how to get rid of the giant. In this respect, the dry kalla is a mythological interpretation of the patron ancestor cult and comes in the role of an assistant to Kenja in the fairy tale.

The help of the dry skull to the epic hero is considered one of the traditional motives of Uzbek folk magic tales. A large merchant named Abdullaboy sees a swan standing in the middle of the road as a load increases in camels towards India, as described in the fairy tale "Donoboy" recorded by Temur Ochilov on February 15, 1959, from Dosi Platubayev, who lives in the village of Karakursok in the Bulungur District of Samarkand region. Camels do not bark through this SAC. Abdullaboy falls from his horse and kicks quv Kalla to the edge of the road. After the passage of the camels, the quv shouted from Kalla, "you have been zabun in the blood of forty men!" sound. Abdullaboy brings that quv Kalla to the game and puts it in a bag, pretending to be small, and hangs it in his Treasury, writing "kalla" on top of the bag. When Abdullaboy leaves for the journey his daughter Oystothy enters the ghachnahana and opens a bag marked "kalla" on it, tasting something like a tiny lump inside and saying "Takhir ekan". After that, a fetus appears in her womb and gives birth to a son.

Abdullaboy takes his granddaughter with him to a remote country to work as a merchant. The people of the place are silent because the King says "when I go out on a garden walk with my little wife, she pinches on my back, what's the reason?", which left the whole country thinking. A child from Haligi quv Kalla answers this question: "all the concubines of your wife are men wearing female robes, who have pinched you according to the custom they learned when walking with these "concubines". When the King undresses his little wife's forty concubines in the bathroom, they all turn out to be men, and the king kills their bar. The boy is then given a horse, "Donoboy", and is made a right-handed Minister.

This tale is characterized by the fact that the conception and childbirth of a tatigan woman from an appetizing interpretation of quv Kalla embodies the mythological views of our people about the migration of the ancestral spirit to their descendants. But it does not contain the motif of a dry Swan skull sponsoring an epic hero, that is, learning a way to get rid of an antagonist. Such an epic interpretation of the Quv kalla detail is found in the fairy tale "The Forty-eared cauldron", which was created on the basis of a plot belonging to the third type of the plot of tales about the young batyr. It is described in the tale that the boy saw the

skull and kicked it. Then they go into the language and say, "I was like you, and you are like me." The third skull bone will tell the child how to get rid of the naked old woman.

The presence of this motif suggests that in the mythology of the peoples of Central Asia, the skull bone gained importance as a magic attribute associated with the ancestral cult. After all, the fact that a deformed human skull was found next to an ossuary found near the south-west wall of the Fortress of Qalqir I in the Khwarazm Oasis also confirms this opinion. Because the fact that this skull was not buried inside the astadon with human bones, but separately, as well as the fact that its shape was changed indicates that this skull was used as a magic tool.

So, the above analysis showed that in Uzbek folk tales about the youngest son, there are four different semantic types of patron-characters that help the main character. While the historical basis of the image of animals such as monkeys, wolves, horses acting as patron characters is associated with totemistic views, the image of patrons in human form consists of an epic interpretation of the ancestral cult, which is based on the belief that the spirit of ancestors provides encouragement.

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