



THE USE OF TRADITIONAL REPETITION IN THE EPIC "TAHIR AND ZUHRA"

Feruza Tohirovna Mamatqulova

Doctor of Philosophy (Phd)

+ 998916902200

Annotation

The article focuses on several variants of the Uyghur version of the epic "Tahir and Zuhra" and provides information about the traditional trinity in the epic. Unlike other versions of the epic "Tahir and Zuhra" in the folklore of the Turkic peoples, the "Kashgar variant" of this epic, which is an example of Uyghur folklore, uses one of the most important structural and semantic models of the epic plot - the traditional "trinity".

Keywords: Epic, Uyghur, version, epic, hero, conflict, fairy tale plot, Turkic peoples.

Аннотация

Мақолада "Тоҳир ва Зухра" достонининг уйғур версиясига мансуб бир нечта вариантларига тўхталиб, достондаги анъанавий учлик ҳақида маълумот берилган. "Тоҳир ва Зухра" достонининг туркий халқлар фольклоридаги бошқа версияларидан фарқли ўлароқ, уйғур халқ оғзаки бадий ижоди намунаси ҳисобланган бу достоннинг "Қашқар варианты" да эпик сюжетнинг муҳим структурал-семантик моделларидан бири – анъанавий "учлик мезони" қўлланилганлиги кузатилади.

Калит сўзлар: Достон, уйғур, версия, эпик, қахрамон, конфликт, эртак сюжети, туркий халқлар.

Аннотация

В статье рассматриваются несколько вариантов уйгурской версии эпоса «Тахир и Зухра» и приводятся сведения о традиционной троице в эпосе. В отличие от других версий эпоса «Тахир и Зухра» в фольклоре тюркских народов, «Кашгарский вариант» этого эпоса, являющегося образцом уйгурского фольклора, использует одну из важнейших структурно-смысловых моделей эпического сюжета. - традиционная «троица».



Ключевые слова: эпос, уйгурский, версия, эпос, герой, конфликт, сказочный сюжет, тюркские народы.

Among the variants of the Uyghur version of the epic, the "Kashgar variant" stands out for its perfection and artistic perseverance. Its summary is as follows: "In ancient times, there were two kings, Akhan and Karakhan, both of whom were childless. After donating and receiving the blessing of the people, they have a child. The children of the two kings promise to marry if they are sons and daughters. Akhan's wife gives birth to a son, and Karakhan's wife gives birth to a daughter. As Akhan happily returns from the hunt, his horse's foot enters the mouse's nest and he falls off the horse and dies. Karakhan named his daughter Zuhrakhan and Akkhan's son Tahirkhan (Thai king). One day, when the enemy invaded the land of Karakhan, a slave named Karabatur went and defeated the enemy. So the king promises to give Zuhrakhan to Karabatur. King Tayi learns from an old woman that Zuhrakhan is not a brother and sister, but on the advice of his grandmother he learns from his mother that he is Zuhrakhan. Qarabatur Tayi told the king that Zuhrakhan was meeting with the king. He orders King Thai to die. Then Zuhrakhan came and offered to put it in a box and pour it into the water. Thai puts the king in a box and throws him into the river. King Thai, who is flowing in the chest, recites a poem in memory of his wound. The caravans who heard his voice recorded these words and threw them into the jar of Zuhrahan's downtrodden maid. The Thai king goes to Rome. The Roman king, on the advice of a grandmother, makes the groom after testing the Thai king three times. But King Thai remains faithful to his beloved. She returns to her homeland with a young man named Bayram and goes to Zuhrakhan's palace. A grandmother who knows this informs Karabatur. Karabatur tells the king that the Thai king has returned. Thai captures the king and kills him. When Zuhrahan found out that he was in great pain, he put his grandmother on her back and killed her. Thai buried the king and built a dome over it. Zuhrahan takes the pearls and goes to the dome of King Thai with his friends. On the way, he throws pearls, while the girls are busy picking it up, Zuhrakhan enters the dome and moans, and a hole opens in the dome, and the girl enters it and disappears. Karabatur also stabbed himself to death. Karabatur is buried between the tombs of King Tayi and Zuhrakhan. A thorn grows between the two flowers." [1.119-120]

The peculiarity of the Uyghur version is that in it the fathers of the epic heroes - the Thai king and Zuhrakhan - are interpreted not as ministers with the king, but as kings of the two countries. Their names, Akhan and Karakhan, reflect the



mythopoetic ideas of the Turkic peoples about the "white" and "black" symbols of color. In the Uzbek versions of the poem written by Rahmatulla Yusuf ogli and Zoyir poet Kochkor oglu, the king's name is "Karakhan" [2. 82].

The main conflict in the epic takes place between King Tayi and Zuhrakhan and their antipode Karabatur. "Whoever defeats the enemy, I will give my daughter!" Karakhan, who had made a condition, promised to give Zuhrakhan to Karabatur, the slave who had returned the enemy. But because Zuhrakhan and Tayi king loved each other so much, Karabatur's intention did not come true and he became hostile to his lovers until the end of his life.

In this version, the Thai king's throwing into the river in a box is interpreted in connection with the image of Zuhrakhan. It was in fact an event designed to save the life of King Tayi, who was sentenced to death by his father, Karakhan, for his blasphemy. When Zuhrakhan heard about his father's terrible order, he came to the horde and saw a pair of poplars growing in front of the gate:

This poplar is a long poplar,

You need to cut the tub,

Cut from the bottom,

It is necessary to close the box, - he says [1. 119-120].

So, when Zuhrahan filled the box with everything a person needed, they put King Tayi in the box and poured it into the river.

In the Uyghur version, King Tayi, who was flowing in the river, sang from memory inside the chest in memory of Zuhrakhan, and the caravans, who heard his voice, wrote these words in a letter and put them in the sundial of Dilorom, who came to fetch water from the river. While Dilorom is pouring water into Zuhrakhan's hand, a letter arrives and the girl finds the king's tree. One of the traditional plot elements of Central Asian Turkic folk tales is that when the epic hero returns from a long journey, he announces that he has come to his wife's drowning servant or concubine by throwing his sign (usually a ring) into a pot (sun or other vessel). The historical basis of this motif in the Uyghur version of the epic is also directly related to the gradual development of the plot of the fairy tale.

Unlike other versions of the epic "Tahir and Zuhra" in the folklore of the Turkic peoples, one of the important structural-semantic models of the epic plot - the traditional "trinity criterion" is used in the "Kashgar variant" of this epic, which is an example of Uyghur folklore.



"Traditional repetitions play an important role in shaping the structure of a fairy tale. Usually in Uzbek folk tales the motifs related to the hero's adventures are repeated three times" [4.67]. The traditional trinity in the epic under analysis is related to the number of characters: the Roman king had three daughters, the eldest being Princess Hurvash, the middle being Princess Laylivash, and the youngest being Princess Sultanbuvi. When the chest containing the Thai king flows into the river and reaches the Roman country, the sisters see this and try to pull the chest out of the water. They had "forty-one handfuls of zulfi," so they, in turn, tied their hair in a ring and threw it into the river. The movement of removing the box from the water is also repeated three times. As a result, he inherited the youngest daughter, Princess Sultanbuvi.

The three-fold repetition of a particular element in the epic plot, i.e., the traditional "three-repetition method," has also been used in the interpretation of the Thai motif of being tried by the Greek king. The king gives his youngest daughter, Princess Sultanbuvi, to the Thai king, and a grandmother advises him to try the future bridegroom when he wants to marry her. Thus, the Thai king had three conditions: to put bread on one side of the house, and armor on the other side (the Thai king looks at the weapons, not the food), to take the horse out of the table (the Thai king chooses the tulpar horse), and to take out the bird (Tayi). the king recognizes the bird of prey) and it is determined that he is a nobleman as a result of being "tested" by such conditions. The sequence of the three conditions that make up the structure of the test motive allows the epic protagonist to "introduce" his ingenuity, ingenuity, courage, in short, his "kingship."

It is also a traditional epic motif that the Thai king, who married Sultanbuvi, stabbed a peg in the middle of the bed on the wedding night and put a sword in the middle of the pile. This motif serves to show how strong his love and devotion to Zuhra are.

The fact that the final part of the plot of the epic is completed in an original way is one of the important elements that show the uniqueness of the Uyghur version. It depicts Zuhra entering the dome built over the tomb of King Tayi when the girls who came with him were busy picking pearls, and the tomb was opened and the girl disappeared into the grave alive. An example of this plot, which is popular in Uzbek folklore as a fairy tale, has a scene of the mysterious opening of the tomb: While the girls were busy collecting gold, Zuhra came to Tahir's grave and stabbed herself: He says. The grave opens and Zuhra throws herself into



Tahir's arms. Only when the grave is closed and Zuhra is embraced do the girls arrive and see the bloody knife with the queen's remains [1. 122].

This interpretation of the image of Zuhra Khan in the Uyghur folk epic is close to the mythological characters who disappeared alive in the folklore of the peoples of Central Asia. In particular, Siyavush, who is depicted as a symbol of the resurrected goddess, is one such image. Also, in the legend about the appearance of the tomb of Shahi Zinda in Samarkand, it is said that he entered the place by walking on his own feet holding the severed head of the hero [5.13-15]. Toponymic legends about the origin of tombs and shrines in Uzbekistan, called "The Missing Father" and "The Missing Grandfather", also tell about the unusual disappearance of a saint here. For example, one of such legends tells that the village of Kurgan, surrounded by seven cotton walls, was attacked by the enemy. The four gates of the citadel were also strong. However, the enemy managed to break down the gate near the present-day Shrine of the Missing Father. Then, by the grace of God, fire appeared at the gate and did not let the enemy in. Seeing this, the enemies fled. The fire appeared in the place of the present Absent Father [6.187].

According to VN Basilov, who studied the views of mythological characters about supernaturally disappearing or living beings who went underground, into caves, wells and other places, this motive is based on the mythical notion of "the cult of the gods who are resurrected after death" [7.145]. In our opinion, the motive for the mysterious disappearance, including the miraculous opening of the dome where the Thai king was buried in the Uyghur folk epic Tahir-Zohra and the disappearance of Zuhra Khan, is based on the belief in the cult of ancestors, ie the transfer of the soul from one form to another. lies in the related animistic cross-sections.

References

1. "Anthology of Uyghur folklore". Tashkent, also write the publishing house - P.119-120
2. Qurbonov S. "Uzbek versions of the epic Tahir and Zuhra. Khorezm folklore. IVkitob. -B.82.)
3. Jo'raev M. "Magic" numbers in Uzbek folk tales. - Tashkent: Fan, 1991. - P.67.
4. Folklore archive of the Institute of Language and Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan. Inv.Nº5430.



5. Masson M.E. Soburnaya mechet Timura, famous pod imenem mosque Bibi-xanum. - Samarkand, 1929. - P.13-15.
6. Mukhtor S., Bobomurod K. History of Shafirkan. - Tashkent, 1999. - P.187
7. Basilov V.N. Sledy kulta umirayushchego i voskresayushchego bojestva v hristianskoy i musulmanskoj agiologii // Folklor i istoricheskaya etnografiya. - M., 1983. - S.145.