



## Uzbek Variants Of The Epic "Tohir And Zuhra"

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### ABSTRACT

The article tells about the antiquity of the plot foundations of the Epics, which are considered one of the magnificent artistic values of Uzbek folk oral creativity, the spread of various options and versions in the Bakhshi repertoire and the possession of a colorful epic interpretation, namely the Uzbek variants of the saga "Tohir and Zuhra", the general and distinctive features of these different.

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### INTRODUCTION

Considered one of the magnificent artistic values of Uzbek folk oral creativity, the plot foundations of the epics are distinguished by their antiquity, their distribution in the Bakhshi repertoire in the form of various options and versions, and their colorful epic interpretation. Due to the fact that each of the epics schools, formed in our country for many centuries and developed as a result of the evolution of artistic thinking, has its own traditions of performance and creative environment, the Bakhshi's high artistic talent and poetic skill, the process of the variatization of epics has accelerated. Due to the special emphasis in our folklorism on the study of the issue of variability in the epic, studies were created dedicated to the comparative analysis of such variants of epics as "Yusufbek and Ahmadbek", "Asik Gharib and Shahsanam", "sugar with sugar", "Hurliko and Hamro", "Sayyod and Hamro", "Kuntugmish". Although Sunday, there are still a lot of our traditional epics that need to be studied, one of which is the epic "Tohir and Zuhra", which is extremely common among the people.

Literature analysis and methodology: consists in providing an important place in the spiritual life of the people as a syncretic art of samples of folk oral creativity, in which the centuries-old social, domestic, cultural life of the Uzbek people has found its artistic expression, samples of Uzbek folk oral creativity and scientific-theoretical information on their composition of genres, their peculiarities.

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traditional epics that need to be studied, one of which is the epic "Tohir and Zuhra", which is extremely common among the people.

It is known that the epic "Tohir and Zuhra" belongs to the romantic-adventure type of the biblical epic of Turkic peoples, and through the lively performance of Bakhshis among our people, as well as the repertoire of short stories in the form of printed copies, when the publication of a book in manuscript and later, in lithography, was established. This shows how ardently folkloric works telling the story of Zuhra's true love with Tohir are held by our people. Although several different scientific hypotheses have been put forward in folklore on the genesis of this epic plot, in our opinion, the Azerbaijani scientist M.Takmasib's conclusion that "the ancient foundations of this epic plot go back to astral mythology" is notable. It was then that the epic narrative, influenced by the astral myths associated with the luminaries of the sky and the stars, began to gain popularity as a legend or fairy tale about lovers from the XIV-XV centuries. In Uzbek folklore, the plot of "Tohir and Zuhra" was popular in the style of epic, short story, fairy tale and Legend, and the epic repertoire of folk tales contained its variants sung as a saga. Scientists V.M.Zhirmunsky and H.The zarifovs record that the epic "Tohir and Zuhra", which had a common base with the epic "The Lamb of Kushpesh and Bayan of suluv", was also sung by the son of Fozil the comrade, but this variant is not recorded. That is why the authors of the book "Uzbek folk heroic epic" conducted research based on the plot of the early "Tohir and Zuhra", recorded by the folklorist great Karimov from Zabolnibi garlic, in highlighting the peculiarities of the saga "Tohir and Zuhra", which is considered one of the epic works that embody oral and literary traditions. Prominent Uzbek folklorist scholars T.Mirzaev and B.In the view of the sarilokovs, the "very complex forms of oral and written literature, the resulting biblical epics of various literary traditionals in a particularly appropriate way", including the formation period of the epic "Tohir and Zuhra", include the 17th-19th centuries. This opinion, in our opinion, is true, and this is also confirmed by the fact that the main examples of biblical epic arose due to the significant strengthening of the influence of written literature on the oral epic tradition in those times. From the 30s of the last century to the present, Uzbek folklorists recorded the complete variants of the epic "Tohir and Zuhra", recorded from the Islamic poet Nazar son, The Hermit poet Ram son, Rahmatulla Yusuf son, Black Bakhshi Umirov, as well as many incomplete and fragmentary examples and more than 40 fairy tales based on this plot. In particular, the epic "Tohir and Zuhra", which is kept in the folklore archive under the inventory number 1143, was written in 1952 by Bakhshi's daughter M.Islamova recorded. With a size of 138 pages, this specimen is exactly the same as the text of the epic "Zuhra-Tohir" by the Turkmen poet Mullanafas. According to the similarity of the plot, the system of motives and the composition of images of both samples, Islam gives reason to conclude that the poet was creatively influenced by a manuscript prose of the work of Mullanafas, or that he heard and studied the interpretation of the epic in the performance of the native Bakhshis when he went to Karakol, where his But when we compare the nazmite part of the text of both works, it turns out that some poetic passages in the variant of the Islamic poet Nazar son of the epic do not exist in the Mullanafas epic. This is also an important argument that Islam indicates the creative identity of the poet. We did not involve this option in research as an original saga. Hungarian scientist H.An excerpt of the Uzbek version of the 1867 epic "Tohir and Zuhra" was published by wambury. There are also manuscripts of the epic "Tohir and Zuhra" by Sayyid Muhammad Sayyadi, a manuscript copy of the epic copied in the 19th century by Mullah Muhammad Juma namlik scribe, copies printed in lithography, and many examples of this epic plot popularised as a fairy tale in Uzbek folklore. The epic "Tohir and Zuhra" was published several times lithographically in Tashkent in 1910-11, 1913-14, and in Samarkand in 1910-13. Folklorist scholar S.Ro according to 'zimboev, most of the Bakhshis and khalfas from Khwarezm performed the epic "Tohir and Zuhra". In particular, Ahmad Bakhshi Yangiboev, born in the Sarkop village of Shobboz in 1928, also had the epic "Tohir and Zuhra" in the repertoire of Onajan Sobirova (Anash Khalfa), Onabibi Otajonova (Ojiza), Nazira Khalfa, Niyozjon Khalfa, Roziya Khalfa Olloyorova, Sona Khalfa Eshmatova. In 2006.S.Ro 'zimboev has published one song ("Stay now") from the epic "Tohir and Zuhra" in the repertoire of Anash Khalfa. But since the saga from these performers is not recorded in full, it is difficult to speak out about the peculiarities of the options in their execution.

It is known that in the XVII – XIX centuries, as a result of the bookings of traditional epics in folk art, such as chunonchi, "Gooroglu", "Avazkhan", "Tohir and Zuhra", "Yusuf and Ahmad", "Sayyodkhan-Hamro", "Hurliko-Hamro", "Asik Gharib and Shahsanam" by literate Bakhshi scribes, written variants of these works – folk books arose. In direct connection with this process, specific "literary interpretations" of folkloric works appeared on the basis of the artistic processing of certain epic plots, which were orally popular among the people of talented poets. Among them, Sayyadi's epic "Tohir and Zuhra" and the "Zuhra-Tohir" epics of the son of Turkmen poet Mullanafas Kadirberdi are among the works that embody the traditions of folk art. Since the epic "Tohir and Zuhra" was one of the favorite epics of the Uzbek people, it was also heard by our people by teaching them in gossip and various sit-ins. Among the Uzbek people, copies of the epic published

in lithography from the late 19th century also began to spread widely. The saga is set in the "Ghulomiya" in Tashkent and the portsev printing house, in Samarkand. I. Temurov was printed several times in typolithography, as well as in lithographs of Kazan and Simbirsk. A copy of several Uzbek-language manuscripts and lithographic edition of the epic "Tohir and Zuhra" is kept in the manuscript fund of the Institute of Oriental Studies of the oezr FA, the Main Library of the National University of Uzbekistan (formerly Tashkent State University). In particular, the manuscript, listed under inventory number 5520-II, was copied by mulla Muhammad Juma, in which Tohir's father was interpreted as Oqkhan, and Zuhra's father as Karakhan. The content of the manuscript corresponds to the oral variant of this epic, recorded from the son of a hermit Ram. Manuscript copies of the epic were published by the literary scholar H. It was specially studied by oqbotaev. Manuscript copies of sayyadi's epic "Tohir and Zuhra" were published by literary scholar olima T. Specially studied by Nishonboeva, in 1960 olima published an edition of the collected work based on eight manuscripts of this work.

As you know, it is called the "tajnis art" when the related words represent different meanings in bytes. The Epic also makes extensive use of this art, and its semantic interpretation of the word "stranger" can be expressed through the following example:

G'arib ko'rsang, g'aribga berma ozor,  
Eram bog'inda bulbuldir g'ariblik. (B.72.)

In the epic, The Art of exaggeration was used in the image of the plaque of the salvation of the Birds of Tohir, which was placed in a chest and discharged into the river. Because in the image of two birds "robbing and pulling out of the water" a chest floating in the water and pulling it from the "force of the force" to the shore, an exaggerated expression of epic bayon is manifested:

Bu sanduq erdi yoqutdin murassa,  
Bu Tohir erdi ichinda mulamma.  
Ko'rib qushlar oni uyodin uchti,  
Ikkisi chag'lashib talosha tushdi.  
CHIqorib oldilar suvning ichindin,  
Uyog'a eltilar zo'ring kuchindin. (B.60.)

In conclusion, the analysis of Sayyadi's epic "Tohir and Zuhra" in terms of the use of poetic means shows that the folk oral work of a particular epic plot and its work in written literature are seriously different from the point of view of artistry. The tradition of the use of Fine Arts specific to classical literature in the written example of this epic plot, worked by Sayyadi, prioritizes the folk Bakhshis of the epic, in particular, the son of Rahmatulla Joseph, in the variants of the son of the Hermit Ram, metaphor, symbol, likeness, epithet, artistic movement, poetic repetition. This is directly related to the characteristic poetic nature of the aruz used in the work. A brief analysis of the above examples shows the need for a separate study of Sayyadi's skills in the use of Fine Arts. After all, the talented poet Sayyadi, who is well aware of the traditions of our centuries-old classical literature, has managed to express with high skill the experiences of the mental state of the characters, the inner world and the drawings characteristic of his portrait by applying tazad, talmeh, tashbeh, takrir, exaggeration and many arts in the process of creating a work based The Fine Arts served to ensure the attractiveness, expressiveness and artistic aesthetic scope of the poet's poetic discourse. An example of the epic "Tohir and Zuhra", created by Sayyadi, is the polished appearance of an epic work, which is widespread among the people, processed within the framework of the classical literary tradition and improved at the level of the poet's poetic talent possibilities.

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