

UNIVERSAL CULTURAL HERITAGES: SIMILARITY AND UNIQUENESS

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ABSTRACT

The article presents an opinion about the versions of the "Tahir and Zuhra" saga of different nations, in particular, the Kazakh version, its primary source, the uniqueness and commonality of the Uzbek and Kazakh versions.

Keywords: Kazakh folklore, short story, traditional plot, destiny, patron-character

The plot of the epic "Tahir and Zuhra", written in the form of many national versions in the literature and folklore of Turkic peoples, is well known to Kazakhs. For example, the fact that the work entitled "Qissa Takhir-Zukhra" was published fourteen times in the Kazakh language in the 19th - early 20th centuries indicates how popular this epic is. According to the information provided by Q. Almispaeva, who prepared "Qissa Takhir-Zukhra" for publication and published it in the 19th volume of the hundred-volume collection of Kazakh folklore "Bobolarsozi", there are two examples of this work in the Kazakh language, one of which is a prose text published seven times in Kazan. The second one is a model reworked in poetry by the son of the famous Kazakh short story writer Aqilbek Sabal, who lived and created in the second half of the 19th century - the beginning of the 20th century. The copy of the son of Aqilbek Sabal consists of 120 pages in the old Kazakh script based on the Arabic alphabet. According to U. Subhanberdin, the son of Aqilbek Sabal "reprinted" this epic in 1911, that is, reworked it and published it under the name "Qissa Takhir-Zukhra" with the help of his relative Karimov, who works at the Karimiya printing house. According to the tradition of Eastern literary literature, it is noted at the very beginning of this poem that it was written by the storyteller Aqilbek:

My mother gave me the name Aqilbek.
 God, what good can I do for him.
 If I make Takhir and Zukhrani a poem,
 Listen, my younger brother is my older brother.
 That's all it takes,
 I did not like every word.
 Brothers, if you listen carefully,
 It's time for Talap to write a poem.

It is understood from this passage that the son of Aqilbek Sabal, who read the original copy of "Kissa Takhir-Zukhra", that is, a manuscript or stone print in Tatar language, translated it into his native language to make it understandable to his people, and expressed it in a poetic way.

The version of Aqilbek Sabal son of "Kissa Takhir-Zukhra" in Kazakh folklore is more complete from the artistic point of view and has been published several times due to the fact that it fully reflects the elements of the traditional plot. This epic was first prepared for publication in the current alphabet of the Kazakh language by U. Subhanberdin, and in 1979 it was published

along with the epics "Bozzhigit", "Seifulmalik", "Munglyk-Zaryk", "Irangayip Shah Gabbas", "Yusuf and Zulaikha" in "Oshiknoma" published with a preface, explanation and glossary. This text was prepared for publication by U. Subhanberdin and included in the book "Love Tales" published in 1994.

In the 19th volume of 100 volumes of Kazakh folklore published under the name "Bobolarsozi", B.Azibaeva and J.Saltakhova prepared "Kissa Layli-Majnun" and "Bozaman's Qissasy" and "Bozamannin Qissasy" based on the base text prepared by Q. Alpisbaeva "Kissa Takhir-Zukhra" was also published.

When the childless king was walking around the market with his minister, he heard a dervish saying, "Whoever gives a thousand pieces of gold, my god will fulfill his wish." Then the king said, "let's go to him, give him a thousand gold alms, get his blessing, let's see if his words have any meaning" and give a gift of a thousand gold to the dervish. The dervish said, "If you wish, let it be!" he prays. The king asked the dervish what he wanted. Then the dervish put a pen in the king's hand and said that he would do whatever he wished in his heart. Both the king and the minister were childless, so they asked, "Shall we have children?" with the intention of returning the pen to the hand of the dervish. Dervish closed his eyes as soon as he took the pen: GAYYPTY God will explain,

I hope you are happy.

King, you have a daughter,

"The minister is having a boy," he said, and took out an apple from his bosom and told him to eat half of it for the king and half for the minister, and to name the born girl Zukhra and the boy Takhir.

The interpretation of the motif of the unusual birth of the epic hero in connection with the miraculous apple gifted by a dervish or a strange old man is related to the patronage of the spirits of ancestors (animistic) and conceptions related to conception by eating the plant or its fruit (totemistic). The expression of this motif related to apples is found in many tales and epics of Turkic peoples, including Uzbek folklore. But in his unique interpretation of the version recorded in Kazakh folklore under the name "Qissa Takhir-Zukhra" in the exposition, the image of a strange patron typical of magical tales (like the hero buying one or another animal from an unknown old man in the bazaar for a thousand coins, gaining some wisdom for a thousand coins), every the events that happen during a person's life are written in his "destiny book" in advance, i.e., Islamic beliefs about "God's tablet pen", the creation of a fetus by consuming a strange blessing given by a sponsor-character, and the fate of heroes is foretold in the process of naming. Contamination of motivations is observed.

As described in the Kazakh version, at first the sparks of warm love for Takhir ignite in Zukhra's heart. One day, unable to hide his feelings, he comes to Takhirniki and kisses the sleeping boy's cheek. Takhir, who woke up at that moment, accuses the girl of "shamelessness". When this situation is repeated three times, Takhir prays to Allah and asks for protection from this situation. Then Allah will put the love of Venus in his heart and he will fall in love with her. This shows that the influence of Islam was strong during the reworking of the epic plot by storytellers.

The king hears the news about Tahir and Zukhra's secret meeting in the garden near the palace from his servant Garab. At first, the king remembers the words of the dervish who gave him an

apple many years ago: "If you separate these two, they will be unhappy", and he wants to give his daughter to Tahir with a big wedding. But after falling into the corruption and corruption of the cursed Garab, he changes his mind. While the two young people are meeting in the garden, the king of the Garab arrives and the ruler hears their words with his own ears. At this point, the inclusion of a dream motif in the plot of the epic increased the effectiveness of the story. Tahir had a dream that night. When he came to see Zukhra in his dream, a black male dog blocked his way. When I beat the dog with a club, another small dog appeared and threw it at Takhir. Two dogs wanted him.

As J.Eshonkulov, doctor of philological sciences, rightly notes, "The dream motive is typical for all types and genres of oral and written literature: epic, lyrical, dramatic." However, in folklore, it fully shows its artistic and aesthetic nature in the plot and composition of epics. Dreaming in life happens outside of human control. And in epics, it is included in the composition of the work for a certain purpose. The meaning of the dream in the epics is usually explained by the interpreter (a hero) and finds its confirmation throughout the work. The Kazakh version of the epic "Takhir and Zukhra" follows the same epic tradition in "Qissa Takhir-Zukhra": when the hero tells about a dream he had, Zukhra interprets it and warns Tahir that difficult things will happen to him.

The artistic function of this dream in the construction of the epic plot is to inform about future events in Tahir's life. In the dream, the dog who did not allow Tahir to go near Zuhra was an old witch who lived in this city. Because Zuhra's father is looking for a way to avoid giving his daughter to Tahir, and finally turns to this old woman.

After taking a purse full of gold, the old woman went to her house and, after reading a spell on a pinch of earth, placed it in the hand of Garab, saying: "When the king asks for water, add this to drink." Garab does as the witch says and the king issues a decree to expel Tahir from the palace. Zuhra builds herself a golden palace and starts living with her sister and mother. Tahir came to a city called Mardon and spent seven years in prison.

Interpretations of the motive of the epic hero's release from prison, related to the image of Khizr, depicted as a supernatural patron, can be found in the epics of the Turkic peoples of Central Asia, in particular, the Uzbek, Kazakh, and Karakalpak peoples. The function of Khizr as a patron figure is clearly expressed in epics such as "Yusuf and Ahmed" and book epics such as "Malikai Dilorom" and "Sanobar", which are particularly influenced by religious views. Tahir also escapes from prison with the help of Khizr, who is considered a symbol of life and immortality in folklore works, and riding a horse that he gave him, he reaches Zuhra directly with the help of an epic patron.

In this national version of the epic, the image of Zukhra's mother takes an active role: as a supporting character, she is always by her daughter's side, tries to find a cure for her pain, delivers her letter to Tahir, etc.

As in other Turkish versions, in the Kazakh epic, the king, who heard through Garab that Takhir was seeing Zukhra, wanted to catch him and kill him. But because the people asked to spare Takhir's life, they put him in a chest and threw him into the river Shat. When the sisters who saved him from the river were arguing about who should take this young man, Takhir threw himself into the river under the pretext of ablution. When he is about to drown in the deep part of the river, he worships the pirs wholeheartedly, and immediately Khizr appears on

a black horse, rescues Takhir and takes him to the presence of Zukhra. As in the ending of other versions, in this saga, Takhir and Zukhra are unable to reach each other and die with a dream. The commonality of Kipchak versions of the epic is determined by the fact that the book epic "Takhir and Zukhra" was published many times in Tatar, Kazakh and other languages in the Kazan printing houses in the early 19th - early 20th centuries, and it was widely popular in the repertoire of short stories. Under the influence of these publications, similar motifs appeared in oral versions of this epic in Bashkir and Tatar folklore. The following conclusions were made regarding the third chapter of our dissertation work:

1) The epic "Takhir and Zukhra" recorded in the folklore of the Uzbek and Uyghur peoples, who speak languages belonging to the Karluq-Chigil type dialect of Turkic languages, is the Karluq-Chigil version of this epic due to its artistic language, plot structure, composition of motifs, and the expression of the series of images. classified as The motif of the disappearance of the epic hero in the grave in the final part of the plot of the Uyghur version of the epic is connected to the imagination of the mythological characters who disappeared alive in the folklore of the peoples of Central Asia according to its historical and genetic basis.

2) "Kipchak version" formed as a result of the artistic evolution of the plot of the epic "Takhir and Zukhra" in the Turkish epic tradition, including the Tatar, Bashkir, Crimean-Tatar, Kazakh, Karachoi-Bulgarian, Karakalpak and other national folklore recorded in the folklore of peoples who speak the Kipchak dialect of the Turkic language. contains versions. In particular, the Tatar version of the epic was formed under the creative influence of the epic "Takhir va Zukhra" by Sayyadi, who created the literary interpretation of this epic plot, as well as "Qissai Tahir ilaZuhra" by Ahmad Qurmashi, who lived and created in the late 19th and early 20th centuries.

3) In addition to the fact that the influence of the book epic is clearly visible in the Tatar version of the epic, it is also noteworthy that the epic plot about the love adventures of Takhir and Zukhra meets the folklore of other Turkic peoples. For example, in the epic "TajyrminänvaSäürä" recorded by V.V. Radlov from the Siberian Tatars, a plant grows from the grave of the heroes, that is, after a person's death, his soul continues to live as something else (in this case, a plant), that is, it reflects mythical ideas about reincarnation. due to the existence of the motive, it has commonalities with the Uzbek version of this epic work.

4) The Crimean-Tatar version of the epic includes two versions recorded by Fatima Ibragimova and BekmambetKaulmambetov. This version is similar to Uzbek epics in that the motif of the supernatural birth of the epic hero is interpreted in connection with the magical apple given by a strange old man. However, the motif of Tahir's news of his engagement to Zuhra through the words of an old woman with a broken wheel in Uzbek folk epics is not present in the Crimean Tatar version. In this version, the character of "kurtka", that is, an old woman, acts in an antagonistic position to the main characters. The fact that the motive of Tahir being thrown into the water in a chest, which is present in many national versions of the epic, is not found in the variants of the epic "TairnenZore" in the Crimean Tatar folklore, shows that the epic plot has undergone a transformation.

5) In the Karachay-Bulgarian version of the epic reworked by Davud Haji Shailani, a number of traditional motifs form the core of this epic plot, including the hero's drooling in a chest, the daughter of a foreign king finding the chest, Tahir's lover's arrival at the wedding,

and a plant growing from the heroes' grave. In the version called "Tahir menenZöhra" in Bashkir folklore, the motif of the death of Tahir's father is not found, as well as the presence of the motif of Tahir marrying a girl from a foreign country and having a child, who fled in a chest, shows that the canonical form of the epic plot has been violated during the development of the epic tradition.

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