

**HANDWRITTEN COPIES OF THE EPIC "TAHIR AND ZUHRA"**

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**ABSTRACT**

This article talks about the wide popularity of the Tahir and Zuhra epic in Khorezm and about similar and different aspects of the Tahir and Zuhra epic attributed to the Turkmen poet Mullanafas.

**Key words:** Doston, Khorezm, Turkmen, Takhir, Zuhra, Khalfa, variant.

**АННОТАЦИЯ**

Ушбу мақолада Хоразм воҳасида мавжуд “ТоҳирваЗухра” достонининг кенг оммалашганлиги ҳақида ва Туркман шоири Муллонафасга тегишли бўлган “ТоҳирваЗухра” достонининг ўхшаш ва фарқли жиҳатлари ҳақида сўз боради.

**Калит сўзлар:** Достон, Хоразм, Туркман, Тоҳир, Зухра, халфа, вариант.

**АННОТАЦИЯ**

В данной статье говорится о широкой популярности эпоса «Тахир и Зухра» в Хорезме и о сходных и различных аспектах эпоса «Тахир и Зухра», приписываемого туркменскому поэту Муллонафасу.

**Ключевые слова:** Достон, Хорезм, Туркмен, Тахир, Зухра, халфа, вариант.

The epic “Tahir and Zuhra” on the theme of Ishq-love is considered one of the epic works widely distributed in all regions of Uzbek residence. In particular, the Khalifs and some Bakhshi living in the Khorezm oasis performed this epic with pleasure. After all, academician T.Mirzaev, reflecting on the specifics and genre of works in the repertoire of halves, notes that “halves are more like “Ashik the stranger and Shahsanam”, “AshikAydin”, “AshikAlband”, “Asilkhan”, “khurligo and Hamro”, “Kumri”, “KissaiZebo”, “Tulumbiy”, “Zavria”. They sang such epics as” Tahir and Zuhra“,”Durapsho“,” Bozirgon“,” Hirmondali”, "gulrukhpari", poems by Makhtumkuli, and during the days of mourning, such epics as “Ibrahim Adham”, “Baba Rashan” were read. In the 30s of the last century, an outstanding scientist H., who visited a folklore expedition to the Khorezmoasis. The fact that Zarifov recorded the full text of the epic ”Asli-Karam“ from Madame Khalfa, as well as a fragment of the epic ”Tahir and Zuhra”, confirms this opinion.

A major researcher of the folklore of the Khorezm oasis, Professor S. Ruzimbayev, noted that the work "TahirvaZuhra", as well as prose poets such as Onajon Sobirova, Nazira Khalfa Sobirova, was also present in the biography of the halves, but was mostly read by declamatory halves in a rich voice from a handwritten (or printed) sample of this work. In the repertoire of

the Kissakhan khalfs who read epics, such as Niyazjon Khalfa from the village of Kat Shovotsky district, Rozia khalfa Oloyarova from the village of Sarapoyon Khankinsky district, Rozia Khalfa Kazakova from the village "Namuna" Khankinsky district, there was an epic "Tahir and Zuhra". And among the KhorezmBakhshi, only in the repertoire of Ahmad BakhshiYangiboev, who was born in 1928 in the village of SarkopShobbaza, along with the epics "Bozirgon", "Garib Ashik", there was the epic "Tahir and Zuhra". There is no record of any other Bakhshi from Khorezm singing this epic."

Several fragments of the epic "Tahir and Zuhra" performed by the Khorezm caliphs, as well as one complete sample, have been published so far. In particular, the collection of works by Onabibi Halfa Otazonova – Ojiza, published in 2003, who was born in 1901 in the village of ptichiykattabog near the city of Khiva, included songs from her repertoire "let's go for a walk in the garden", "girls", "don't forget", "Nimasan", as well as stories by the nanny, Mohim and Tahira. In the collection of epics published a poem "Anash khalfa", popularly known as "Anajon Sobirova", as well as a poetic excerpt from the epic "TahirvaZuhra" called "kalandy".

A complete sample of the Khorezm version of the epic "Tahir and Zuhra" was published in 2011 in the 5th book of the series "Ashihname" together with the epics "Yusuf and Zuleikha", "Layli and Majnun", "AshikKumri", "Sayyed and Hamro". S. Ruzimbayev told about the epics included in this complex, noting that "this text is based on the manuscript of Niyazjankhalfabisotti from Shovot. The epic is very similar to the work of mullanafas, but there are much more poetic passages in it, as well as other poetic passages, prose texts that also have enough individuality to give variants. We think that at some point the version of mullanafas spread among people in handwritten form, and in the process of rewriting by the secretaries, various variants arose."

When we made a comparative textual analysis of this variant with the epic "Zuhra-Tahir" ("Zohre-Tahir"), published on the occasion of the 200th anniversary of the outstanding Turkmen poet Mullanafas, we really became convinced that these two works are very similar to each other, more precisely, that one gives the impression of a significantly abridged translation of the other. The summary of the Khorezm version of the epic "Tahir and Zuhra" is as follows:

The king of the country Totor Babohan and his minister Bahir, suffering from apathy, one day leave their homeland and go on a long journey. On the way, an old cemetery appears in front of them, where they spend the night and ask Allah for a child. At night, the chief minister dreams, in a dream, a baby is brought to the tsar's hands, and a baby is also brought to the minister's hands. The king rejoices when the Prime Minister tells about this dream, and swears that the children who are to be born will be friends if they are boys, friends if they are girls, and the promise of an engagement if one is a daughter and the other is a boy. The wife of the tsar-grandfather gives birth to a daughter. When the king arranges a nine-day wedding for his adopted son, Elti calls BiliBabohan's daughter Zuhra. A few days later, the Chief Minister's wife gives birth to a son, whom they call Tahir. The Prime Minister dies when the children are seven years old. Zuhra and Tahir study and grow up together at the school under the guidance of munnalanafas Morushahjahan. One day, playing a lover, Tahir beats an old woman with his lead lover and breaks her hoop. This old woman finds out that her covenant was given to Zuhra. One summer day, when Tahir asks permission from his mother to go for a walk with Zuhra, his mother confesses that there was an agreement between the king and the chief minister, but the king tries to lead his son astray, saying that he kept his word. Tahir with the herb of love in his

heart goes for a walk in the garden and meets Zuhra, but a gardener named Hassan chugul bites them for the king. At the behest of the king, Tahir is placed in an ark and thrown into the river. There was one big whirlpool in the river, and a chest flows into this whirlpool. But by God's will, the ark will survive in the whirlpool and flow again. After three months of swimming, the water reaches the human habitat. The water people, who have gathered an army to fight the people of the desert, run away when they see the chest and say, "Adam is coming." Birds that build a nest on two trees growing in front of a whirlpool lift a box out of the water and throw it ashore. After a few days, a strong wind will again lower the standing box into the water and leak out.

King Nishiravan of Baghdad had three daughters, Jahangir, Shahrikhan and Mohimjan, and the youngest lost consciousness after seeing a young man in a dream. When he regains consciousness and asks Who he is, he says that the young man is Tahir, the son of the Minister of the country Totor. After going out with his concubines to the river Saili, Mohim sees that the box is flowing in the water, pulls it out and saves the young man inside. Mohim wants to marry Tahira, but the guy remains faithful to his love. One day, when Yori is moaning in his novel, his echo hits the leaves of the Saran Horsemen's paradise tree in Zuhra's garden, and the girl hears Tahir's moan.

One day King Babohon decides to give his daughter to Kabatir, the son of his friend Prince Hermanus. When karabir says that he will go to Zukhra and marry her, the girl categorically rejects his proposal, saying that "when she wears pearls around the dog's neck, both ore and the dog cry." But Kabatir does not deviate from his Covenant and begins to see the wedding hesitation. Unable to withstand the agony of the hijra, Zuhra becomes a harsh betob. Knowing that the cure for his mistress's pain is only Tahir, the noble concubine tries to go on a journey in search of a young man. But Zuhra assigns the task of finding Tahir to the head of the caravan named Wahid and sends him a letter. Having traveled a long way, Wahid, arriving in Baghdad, sees a young man sitting in anguish in the heat of an affair, and learns from his words that he is Tahir. Then he passes Zuhra's letter to Tahir. Tahir reads the letter and falls unconscious. Wahid tries to bring Tahir back to his land, asking permission from the king of Baghdad. When Tahir leaves, Mohim ties a magic belt given by his father to Tahir, that is, a belt that the prophet Solomon weaves for demons. A characteristic feature of this belt was that the more a person wore it, the more indefatigable he was, while the mod was twenty-five years old. Tahir, on the other hand, wears a ring given to him by Zuhra on Mohim's finger before throwing it into the river. Tahir goes to elmoya, sometimes takes off, and sometimes lands and goes to totoreli.

As he walks along the road, an old man with a white beard appears in front of him. He shows the way to the young man and blesses him. There were forty robber harbors around him, and BanogTahir's path ran through them. One of the pirates does not believe his words when Tahir tells about his adventures, saying that he is in love. Then Tahir calls this robber, and, sighing in memory of Zuhr, the fire comes out of his mouth and burns the man's face. After that, the pirate captain frees Tahir. After going a long way to escape from them, another God-fearing man appears before the robbers. Their leader was Kamaruzzamon. He also finds out that Tahir is in love, and lets himself go free, returning what he got. After passing nine more destinations, a large black mountain will appear in front of him. The mountain split in two when Tahir, who was struggling to find a way to the pass, begged Allah to get to visoliZuhra. After walking a

little more, he comes across a fairy quarter, and Hurlico, seeing a drawing of a fairy inside the mask, asks to show her her face. Then hurligopari says that if he shows his face, Tahir will go crazy and forget Zuhra, and gives a blessing and sends him on his way.

Tahir, who is hanging elmoy, after a while meets an elder standing next to an old ruin. It will be Mullah Mal' TheUn Sheikh alaykhila, who marries ZukhraKabatyr. Upon hearing this news, Tahir is deeply saddened and arrives in the country, intensely pursuing elmoy. At the city gates, he meets a bek boy, with whom he studied at school together, and asks where Zuhra is. When Zuhra, the son of Bek, says that he is in an avalanche, Tahir enters the avalanche rejoicing. Lovers meet after seven years of separation.

When Zuhra sends a message to her father and informs him that she agrees to the wedding, the king arranges a grand wedding spectacle, thinking that this is his daughter's wedding with kabatir. Meanwhile, mullanafas brings Ahun and reads to Zuhra and Tahir about marriage. But the king, knowing that he was deceived, orders to seize Tahir. By order of the king, the executioners behead Tahir. Three days later, Zuhra goes with his forty concubines to visit Tahir's grave, and, without informing his daughters, leaves his handkerchief on Kabr's head. However, halfway there, he returns to Tahir's grave under the pretext of a handkerchief and dies by stabbing himself with a dagger. Hearing this, Kabatir also rushes to the dagger. They are buried nearby. A black flower growing from the grave of Kabatir at the behest of Allah bribes the petals, causing pain to two red flowers. The spirit of Zuhra is dissatisfied with this and enters the grandfather-king in a dream. Patient about the loss of his daughter, the king goes to the cemetery the next day and, seeing a black prickly flower sprouting between two red flowers, learns that Kabatir is his enemy and orders his grave to be destroyed.

After a long time, the soul of Mohim, who entered his dream, hints that trouble has befallen the pure Tahir. When Mohim learns about the tragedy of Tahir with Zuhra from the caravan from totor-Eli, he first tries to kill himself, but then, following the advice and exhortation of his father, arrives in Totor-Eli with a large army led by Adilshah. As a result of an uncompromising battle, Babohan's army was defeated. At that moment, Jesus and his Majesty Khizr were present and, looking at the grave of Tahir with Zuhra, said: "O my lambs! Today is your wedding day, get up!" they exclaim. The soul penetrates into the bodies of lovers, and they are resurrected. At the behest of Odilshah, the captive Babohan is led to the lovers. King Babohan, regretting what he had done, cries, hitting his head on Tahir's leg. Tahir and Zuhra are going through his sin. After that, Adil Shah gives his daughter Mohim in marriage to Tahir and returns to his country with the army. Tahir, Zuhra and MohimMurad-achieve their goal.

It seems that with the popular version of the epic "Tahir and Zuhra" in Khorezm, it is the content of the epic "Zuhra-Tahir" by the Turkmen poet mullanafas. The plot structure, the composition of the motifs and the imagery of both works are the same. The prose narrative in the epic mullanafas is presented in more detail, while in the handwritten copy from niyazjanKhalifa, the prose part is slightly shorter.

The version of the epic from NiyazjanKhalifa begins with the traditional beginning characteristic of folk books: "the narrators tell about Andog, which has one large province called totor. He has a grandfather horse king Erdi. This king has a minister, erdi, who was appointed chief minister. None of them has property, no reputation, no husband, but one drawback is that

none of them has a husband's children. The tsar and the minister were very saddened, not finding a way out of childlessness.”

And the beginning of mullanafas' epic "Zohreh-Tahir" is as follows: "BagdezHamdi-God we durudber Mustafa, Emma ravilarandagrowayatkilarkim, Tatar velayatynda BabakhanAtli bar patyshadardi. It was given by the husband of jgli-Giziyok. This gave the veziri a bar in Padua. He gave it to his husband Julie-Gizi Yoke. These two shamelessly copgamgin chatted, Emma couldn't find her family.”

This comparison shows that both samples have almost the same beginning, and the prose part at the beginning of the Uzbek epic does not contain a combination of "bagdezHamdi-God" and the comment "Onudajgly-gyzyyodadi", which follows the message-information about the king and his minister. Since the epic of Mullanafas "Zohre-Tahir" is very common in the Khorezm oasis, especially in the territories where Uzbeks and Turkmens live side by side, in the process of transmitting and repeatedly translating this work into Uzbek by secretaries, in order to express the "absence of a son-daughter" of Babohan and the chief minister, in the text of the beginning of the epic it was added that "neither of these is less than a fortune, reputation, but one drawback seems to be that both of them do not have children.

In general, from the epic "Tahir and Zuhra". The prose part of the Khorezm version, published by Ruzimbayev, differs from the Turkmen epic by the greater brevity of the Volume.

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