

COMPARATIVE ANALYSIS OF THE “BOOK OF DADA KORKUT” AND THE EPIC POEM “ALPAMISH”

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ABSTRACT

This article compares the similarities and differences between two famous examples of Turkic folklore, the epics “Kitobi Dada Korkut” and “Alpamish”. The plot events, characters, and their situations in the epic were analyzed in a comparative manner. Initially, the Ogiz and Kungirat versions of the epic were analyzed, and then the connections between the Bashkir version were compared and theoretical conclusions were drawn.

Keywords: Epic, bakhshi, performance, variant, version, comparative study, translation.

INTRODUCTION

Unlike other Turkic epics, the Alpomish epic is found only in the Turkic world. In addition to the Turkic-speaking peoples, variants of the epic were recorded among the Tajiks and in the form of folklore among the Arabs of Central Asia. The interesting thing about the story of Alpamish is that its distribution is not so much geographically as chronologically. The various variants and versions of the epic that have survived to this day and have been recorded differ significantly in the depth of their historical roots.

LITERATURE REVIEW

Although there is no definitive source for the period of creation of the “Kungirat version”, it cannot be denied that the events of the Alpamish saga were known to the Turkic peoples of Central Asia before the migration of the Oghuz from the Dashti Kipchak west to Iran and eventually to Motherland.

RESEARCH METHODOLOGY

The similarity between the “Story about Bamsi Bayrek” in the “Book of Dada Korkut” and the Central Asian versions of the “Alpomish” epic seems to suggest that it entered Central Asia through Anatolia in the Middle Ages. The sources between the “Kungirat” and “Oguz” versions are indeed so close that there is no doubt that they reflect the developments of the same event [1; 59-87].

ANALYSIS AND RESULTS

Among the Oghuzs, there were two princes, Boy Bore Beg and Boy Bijan Beg, who had no children, but their prayers came true and Boy Bore had a son and Boy Bijan a daughter. Both were promised to each other in their cradles. The merchants were sent to buy gifts for Beyrek, the son of Bore. Sixteen years later, when they returned with a gray sea-born stallion, a powerful bow with a white handle, and a six-sided feathered staff, their camp was attacked.

Beyrek comes to their aid without revealing his identity. When the merchants see the young savior in his father's tent, they pay him homage, and thus his first act of heroism is revealed. According to Oghuz custom, tribal leaders were required to name the hero, and Dada Korkut named him Bamsi Beregi, the gray stallion.

Bamsi Beyrek meets her future wife, Bonu Chechak, when he goes hunting for the first time. She imposes three conditions on the young man who comes to her tent: archery, horse racing and wrestling. Bayrek wins. It is said that before he can marry the girl, he must please her brother Deli Karchar. Deli Karchar asks Dada Korkut, who has been sent as a hunter, for a thousand camels, stallions and rams that no woman has ever seen, a thousand dogs without tails or ears, and thousands of huge fleas. Dada Korkut manages to find the animals, but uses a trick to get the fleas. He locks Chechak's brother, Deli Korchar, in a flock of flea-ridden sheep. Deli Karchar gets more than he asked for. Preparations for the wedding feast begin, but during the night, Bamsi Beyrek is attacked by enemies. The king of Bayburt also falls in love with Bonu Chechak and takes Bamsi Beyrek and his thirty-nine companions captive.

Sixteen years have passed, but no news has reached the Oghuz about Beyrek's fate. Once Beyrek had given his shirt to Yartachuk as a gift. Yartachuk took the shirt, dipped it in blood, and publicly announced Beyrek's death. In this way, he intended to marry Banu Chechak. Beyrek hears this news from the merchants. The daughter of the king of Bayburt falls in love with Beyrek and frees him from prison. Beyrek is lowered from the castle wall with a rope and finds his horse and returns home. On the way, he changes clothes with a singer. Before he reaches the wedding feast, he meets his faithful shepherds and sisters who care for him. At the feast, he is given his own bow to prove his skill. As a target, Beyrek shoots the groom's ring and shatters it. Then he turns to Bayindur Khan and sings a song to the women of his court, and during the fight with his faithful wife, everyone recognizes him. When he smears his own blood on his blind father's eyes in order to make himself known, a miracle occurs and his father's eyesight returns. The story ends with Beyrek freeing his companions and destroying Bayburt, giving Beyrek's seven sisters to his men, and taking Bayburt's daughter as his second wife.

There is no need to list the aspects that this story in Dada Korkut's book has in common with the epic poem "Alpamish" in the version of Fazil Yuldash ugli. The name of the hero and his father is identical, Boybori corresponds exactly to Boy Bori, the name "Bamsi" is related to the names "Bamish" or "Mamish", and according to the evidence of Abulghazi Bahadirkhan, it serves as the basis for the name "Alpamish".

German folklore scholar Karl Reichl, in his research on versions of the epic, says that "the epic could not have been created after the 11th century, because it was from this period that the Oghuz tribes began to move westward from the lower reaches of the Syrdarya".

To illustrate the similarities and differences between these versions, I will give two examples of why Zhirmunsky called the epic the "Kipchak version," the scholar says. "I want to talk about one of the Bashkir versions of the epic "Alpamish," recorded in 1968 by a 76-year-old Bashkir woman, Ummokhayot Koldavlatova. This version is relatively short, 15 pages in the manuscript. Prosmetric fairy tale containing 11 pages, 134 lines in the printed edition [2].

The version of Ummokhayat Koldavlatova can be briefly described:

Aylar and Akkobak were two neighboring khans, they were childless. When Akkobak's wife gave birth to a son, Aylar's wife gave birth to a daughter named Barshinhiliv. Akkubak's son grew up so quickly that the Khan's soothsayer named him "Alpamisa" because he was truly shaping up to be a giant-hero. Akkubak's wife also gave birth to a daughter named Karlugas; Akkubak died soon after. As Alpamisa and Barsinhiliv grow older, both acquire heroic powers, and Barsinhiliv announces that she will marry the man who can defeat her in a fight. Alpamisha seizes a horse from the herd of horses that Koltaba jealously guards for herself and sets off on her own horse Koleranda to reach Barsinkhiliv. Alpamisha defeats Barsinkhiliv. The two marry and move to Alpamisha's country.

Budyarkhan, who had previously fallen in love with Barsinkhiliv but was rejected by him, invaded Alpamisha's country and was defeated. However, when Alpamisha slept for six days and six nights, Budyarkhan captured the hero and imprisoned him in an underground prison. One day Alpamisha sent a letter to his wife from a wild goose. His son Aydar shoots the goose, and this letter reaches Qoltaba, the keeper of the horses, who enslaved Karlugas in Alpamisha's absence and set his sights on Barsinhiliv instead of his wife. However, Alpamisha's wife had set a condition that whoever wanted to marry her must draw Alpamisha's bow and shoot an arrow through the ring. No one had ever accomplished this feat before.

While in prison, Alpamisa makes a kurai for herself. Her performance captivates Budyar Khan's three daughters, and the youngest of them digs a way into the prison, through which she provides Alpamisa with food.

He brings Alpamisa his sword and horse, ties a rope to the horse's tail, and manages to free Alpamisa from prison. On his way home, the hero punishes the two traitorous shepherds and exchanges their clothes for those of his son. Seeing Koltaba sitting on his throne, he takes out his bow, shoots an arrow through the ring, and kills the fleeing usurer with a second arrow. He is reunited with his wife and family, and celebrates the hero's return with a feast.

The development of events is once again striking in its similarity to the Uzbek version of the epic. It also consists of two parts, and the plot of each part is distinguished by the same tribal motifs. It is noteworthy that the image of Koltaba in the epic is a combination of the guardian of horses, Kultay, and the usurer, Ultontoz. Since the Uzbek version of the saga does not want to let Alpomish choose a name for himself, the fact that Qultoy is initially a negative person and can be a person in the unity of both functions suggests that the Bashkir version may be an older form of the story [3; 88-89].

Zhirmunsky attempts to substantiate this similarity historically. According to his views, the legend of Alpomysh first developed among the Turkic peoples in the form of a heroic tale between the 6th and 8th centuries in the southern foothills of the Altai Mountains. The legend reached the lower reaches of the Syrdarya with the Oghuz and spread from there among the Kipchaks before the Mongol invasion. The "Kungrat version" of the legend was developed as a heroic epic among the Uzbek tribe, the Kungrats, some time after the 16th century.

Zhirmunsky's interpretation of the relationship between "Oguz" and "Call version" is accepted. The similarity between the story of Bamsi Beyrek in the "Book of Dada Korkut" and various Uzbek, Kazakh, and Karakalpak Alpomish epics undoubtedly points to a common source, which predates the migration of the Oghuz to the West from the 11th century onwards. The

Kipchaks undoubtedly played an important role in spreading the legend of Alpomish among the Turks of Central Asia. It has been argued that the Kipchak tribes still occupy an important place among the Altaians, and therefore the legend of Alpomish may have reached the Altaians through the Kipchaks. This leads to the Altai version being younger than Zhirmunsky suggests; it should be considered on a par with other versions of the legend, rather than an archaic survival, argues Karl Reichl.

CONCLUSION/ RECOMMENDATIONS

Later connections and influences, of course, cannot be ruled out, but the crystallization of the general Turkic version of the Alpomish legend can be assumed to have occurred after the 11th century, without any evidence, the scientist says. The close connections between the epic of Alpomysh and its stories about the return of another hero, in particular, the striking similarities between “Alpomysh” and “Odyssey”, indicate that the epic is based on a widespread narrative pattern. It is possible that this event came to Central Asia from the West, but there is no evidence to trace its migration from the Greeks to the Turks. Thus, the early history of the Alpomysh epic remains shrouded in darkness, says Karl Reichl.

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