
FOLKLORE MOTIFS IN ALISHER NAVOI'S EPIC "SAB'AI SAYYAR"

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ABSTRACT

Folklore traditions in the works of Alisher Navoi, the role of mythology and folk art in the epic "Sab'ai Sayyar", the plot of the epic in folklore, the connection of the main motives with folklore, the composition of the epic "Sab'ai Sayyar" and folklore traditions in the system of images Sources in the folklore of the peoples of the East and the artistic evolution of the epic plot are analyzed. The plot of the epic "Sab'ai Sayyar" with the traditions of Uzbek folk poetry is clarified.

KEYWORDS: Literature, Folklore, Epic, Plot, Motive, Mythological View, Character, Legend, Fairy Tale, Poetic Medium, Genre.

INTRODUCTION

There are works in Uzbek classical literature that are traditional in terms of their creation, but in terms of literary and artistic background they are based on the ancient ideas, mythological views and folklore of our people. Such works are close to folklore in terms of their main motives, even in terms of compositional structure and style. Alisher Navoi's epic "Sab'ai Sayyar" is one of such works. Certain aspects of Alisher Navoi's use of folklore in the creation of the epic "Khamasa" in Uzbek literature have been studied by such scholars as H. Rasulov, M. Sobirov, T. Ashurov, N. Mallaev, S. Hasanov, M. Muhiddinov, M. Hamidova [1].

One of the main points that shows the closeness of the epic "Sab'ai Sayyar" to folklore is that the plot line, which is really at the center of the work, is based on the adventures of Bahrom and Dilorom. Professor N. Mallaev, who made an in-depth analysis of the composition of this epic, writes about it: "The image of Bahrom is close to folk art not only because of its history, but also because of its adventure and appearance. He is more valiant and brave in Firdausi's epic, in Nizami, Dehlavi and Navoi, on the one hand, in love and a just king in the people's dream, on the other hand, as a cruel king cursed by the people and selfish to luxury. In Nizami's epic, he chases a slave and disappears into a cave. In the Dehlavi epic, he falls into a ditch and the benomu target disappears. In Navoi's epic he is swallowed by the earth. In all three cases, Bahrom's fate is decided by folklore. The meeting of Bahrom and Moni, the bringing of Dilorom, the angry selfish Bahrom leaving Dilorom in the depths of the desert, the discovery of Dilorom in the allied desert by a Chinese merchant on his way to Khorezm, the hearing of seven towers, seven stories from seven strangers, etc. "Brings its heroes closer to folklore" [2].

THE MAIN FINDINGS AND RESULTS

A number of motifs in Alisher Navoi's epic are close to episodes of folklore, that is, there are several similar motifs in the epic and folklore. One such is the beginning of a molding plot. In other words, the main plot line of the epic - the adventures of Bahrom and Dilorom - begins with a folklore image motif.

It is known that in folk epics and fairy tales the motive of the hero's unrequited love for the future is often found. According to this motif, the plot of the work begins with the protagonist either

seeing a picture of a beauty in a dream or by chance, or someone reporting about it. We see this in the episode “Sab'ai Sayyar” in the episode when Bahrom sees Dilorom's painting by Moni and his love is unstable:

*Qo'ydi shah xizmatida Farzona,
Shah pari ko'rgach, o'ldi devona.
Mahv o'lib kimsa birla demadi so'z,
Andin oqshomg'acha ko'tarmadi ko'z.
Tinmayin aylar erdi nazzora,
Shohni qildi ishq bechora.
Jonig'a surati balo tushdi,
Bul'ajab surate anga tushdi. [3, p. 87].
Put wise in the service of the city,
When Shah saw the fairy, he died mad.
No one said a word to the dead,
He did not raise his eyes from morning to evening.
It took months to pay attention,
Love made the king poor.
The picture of the soul fell on the ball,
Surprisingly, his gaze fell on her.*

This episode is similar to the beginning of the epic “Kuntugmish”. It depicts Kuntugmish, who was hunting by the river with his forty young men, when he saw a box flowing from the river. When they took the box out of the river and opened it, they saw a picture of Holbeka, the queen of the land of Zangar. When Kuntugmish saw the picture, his lover became unstable and fainted. When he regains consciousness, he looks at his men and says:

*Bog'ichida olma, anor istaydir,
Bo'yi mahbub, mushki dildor istaydir,
Qadrdonlar, birga yurgan beklarim,
Do'stlar-ay, ko'ngil bir yor istaydir.
Beklarim, qilmanglar bag'rimni kabob,
G'aribning ko'nglini ovlamoq savob,
Ertaroq podshodan olinglar javob,
Do'stlar-ay, ko'ngil bir yor istaydir.
Quloq Songlar bu to'rangning tiliga,
Bulbul oshno bo'lar bog'ning guliga,
O'zlaring chog'langlar Zangar yo'liga,
Do'stlar-ay, ko'ngil bir yor istaydir. [4, pp. 178-179]
He wants apples and pomegranates in the garden,*

*Beloved, musk-loving,
Beloved, my lords,
Friends, I want a friend.
Gentlemen, don't make me a kebab,
It is good to win the heart of a stranger,
Get an answer from the king early,
Friends, I want a friend.
The songs of the ear are in the tongue of this thief,
The nightingale will be acquainted with the flower of the garden,
Follow the Blue Road,
Friends, I want a friend.*

As we read this monologue of the sunrise, we are reminded of Bahrom's appeal to the artist Moni, who involuntarily saw a picture of Dilorom:

King says: "*K-ey bu g'amda darmonim,
Rohati jonu ofati jonim!
Meni bu surat ayladi shaydo,
Aql shaydog'a, bo'lmag'ay paydo.
Ham sen-o'q mehnatimga parvo qil,
Dardmand aylading, mudovo qil!
Aytkim, naylamak kerakdur bot,
Kim visolig'a etgamen hayhot!*" (p. 88).
"Oh, my medicine in this grief,
Pleasant soul, dear soul!
I was shocked by this picture,
The mind appears to be in a trance.
Take care of my hard work,
You're a pain in the ass!
Tell you what, a bot
Who cares!"

In addition to the general similarity in the motif, such closeness to the image situation shows that Alisher Navoi had a very deep knowledge of folk psychology and was able to use it appropriately in his epic.

The basis of the stories of the seven strangers in the epic "Sab'ai Sayyar" is also in folklore. Many of the motifs in these stories, the striking images, resemble the images in folk tales and epics. For example, the story of a stranger from the third climate path depicts the courage and bravery of Sa'd, the son of a rich man from Egypt. Sa'd overcomes terrible obstacles, fulfills difficult conditions, and achieves his lover's vision. He destroys the evil forces that are the enemy of man, unlocks strange spells, and defeats the Giant, the epitome of evil. The obstacles that Sa'd has to

overcome are like the obstacles that the heroes of folklore overcome on the way to their goal. Usually there are three such holes. For example, in the epic “Malika ayyor” Shokalandar (Gorogly) and Avazkhans defeat the giants on the way to the Princess - White Giant, Red Giant and Black Giant.

Or, as described in the epic “Balogardon”, Avazkhan Balo defeats the giant on three conditions with entrepreneurship. In this way he puts the giant at his service. Even the living space, appearance, strength and ignorance of the giants in the image of Alisher Navoi are very similar to the image of giants in folk tales and epics. For example, in the fairy tale “Erkenja” the giant is described as follows: “There is a giant under the gate. He is eighty feet tall, his head is like a cap, his nose is like a pineapple, the hair on his chest is like the hair of thirty camels, and his eyes are like a flower of flax” [5, p. 93]. This image is very similar to the appearance of the Qatron giant in the Navoi epic. The twenty-second chapter of the work tells the story of a traveler from the third climatic path, which depicts the image of a giant resin:

Burnog'i band aro topib qo'rg'on,

Devson zangiyu oti qatron.

Zo'ri olinda pil o'ylaki mo'r,

Har tuki soiyu pil chog'liq zo'r.

Razm vaqti qaro balo kelibon,

Tanida har rang ajdahon kelibon.

Qal'aning kutvoli ul zangi,

Kutvoli sipehrdek rangi (pp. 221-222).

The fantastic image in the story, the exaggerated style, in particular the image of the magical castles that Sa'd revealed his secret to achieve his goal, is in common with similar epic interpretations in folklore works.

Such commonalities between folklore and Alisher Navoi's work are evident in other stories as well. For example, in the story of a stranger from the fourth climate, Mas'ud is rescued from prison by the daughter of the enemy Ballu, and in the story of a stranger from the fifth climate, the legends of Muqbil and Mudbir are very similar to the main motifs in Uzbek folk tales and epics. Let's give an example for comparison. In the epic “Oysuluv” Kunbotir is rescued from prison by Oftoboy, the daughter of Caesar. Or Tovkaoy, who fell in love with Alpomish, helps him out of prison. These are similar to the rescue of Masood by Ballu's daughter in the image of Alisher Navoi. [6].

Alisher Navoi uses a unique compositional method in the epic. It is the presentation of the story of seven strangers within the framework of a moldy plot consisting of the adventures of Bahrom and Dilorom. This method is often found in folk tales such as “Three Lies, Forty Lies”, “Three Brothers”, “Three Lies”. In addition to the general plot similarities with folklore in the epic of Alisher Navoi, we see that he skillfully used the artistic means of folklore, folk proverbs and sayings. The poet made effective use of folklore methods and tools in initiating stories, connecting events, and moving from one event to another. Let's give just one example. Uzbek folk tales begin with a traditional beginning, such as “Once upon a time...”. Alisher Navoi successfully used this method in the legend of Farrukh and Ahi, a traveler from the previous climate:

Boru yo'q chun duoki bildi, dedi,

Said: “*bir bor ediyu bir yo'q edi*” (p. 141)

CONCLUSION

From the above-mentioned opinion and research of scholars, it is clear that folklore materials occupy one of the main places in the works of Alisher Navoi. They play an important aesthetic role in the poet's ghazals and epics, and are used in a way that is enriched with a new content, a new spirit. As a result, the poet becomes an integral part of the content of the work. This, the different content, different colors, samples of different genres of folklore that move in the mouths of the people, allows the poet to fully realize the ideological goal put forward in artistic paintings. Thus, one of the main principles of Alisher Navoi's use of folklore is to use the materials of folk art to reveal the goals and ideas of the poet, to describe the life of the people in the XV century.

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