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FOLKLORE TRADITIONS IN THE EPOS OF SAYYADI “TOHIR AND ZUHRA”

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ABSTRACT

This article discusses the fact that Sayyadi's epic "Tahir and Zuhra" reflects the traditions of folklore, in particular, it was created on the basis of a fairy tale and became one of the most famous works in the written literature of the East. The ideological content of the epic, the images and events depicted in it, the fact that Sayyodi was well acquainted with the examples of folklore and skillfully used the achievements of folklore in the creation of his work were studied in detail. The following motives are decisive in the narrative: childlessness of the vizir and the shah; wandering and blooming garden; noble old man; the unusual birth of Tahir and Zuhra by means of an apple; the death of the vizier and the shah's order to kill Zuhra; execution of Tahir in the river; the capture of the chest with Takhir by the scythes of the Ruman princesses; the return of Tahir; execution-dissection of Tahir. At first glance, the traditional plot of the eastern fairy tale "Tahir and Zuhra" contains the usual plot of the separation and death of lovers. In our opinion, the narrative contains the most ancient mythological, historical and cosmogonic realities rooted in the culture and science of Sumer and Ancient Egypt.

KEYWORDS: *Folklore Motifs, Fairy-Tale, Creative Approach, Epic Genre, Description Of Spiritual Experiences, Characters, Episodes, Originality, Rich Fantasy, Talent And Ability, Etc.*

INTRODUCTION

Examples of large and small volumes of artistic creativity, which include the plot dedicated to the love of “Tahir and Zuhra”, are distinguished by the fact that it has its own place in Oriental literature. In particular, this topic “found wide fame among the peoples of Central Asia, Arabia and India, absorbed artistic literature, the spirit of those who loved the folklore creativity of the

people and sang with interest in distant times" [1, p.56]. This popular plot theme also played an important role in the development of genres such as fairy tales, myths, epic, narratives in Turkish folk literature.

The theme of "*Tahir and Zuhra*" is not alien to Uzbek literature either. Especially among the samples of folklore creativity of the Uzbek people many works related to this plot. The fairy tale "*Tahir and Zuhra*" became one of the favorite works of Uzbeks. There are also several variants of the epic "*Tahir and Zuhra*", written from folk tales by folk poets.

MATERIALS

This topic was brought to Uzbek literature by the poet Sayyadi, who lived in the XVII-XVIII centuries. He further strengthened the relations of folk art and literature with his work "*Tahir and Zuhra*", artistically reproduced the famous plot and enriched it creatively. In fact, the ideological world of the epic, the world of images, its plot and composition are distinguished by its harmony with the Uzbek folk tale "*Tahir and Zuhra*".

As described in the fairy tale "*Tahir and Zuhra*", it turned out that in the past time there was a king, but he had no children. The motivation for childlessness is exactly met in the fairy tale of Sayyadi. The city of Totor had a king named Bobokhon, seven climates obeyed him, but he was not fully satisfied:

Вале камлиги фарзанди йўқ эрди,

Кеча-кундуз гаму гусса ер эрди.

Бу шоҳ кўнглида доим эрди бу гам,

Бу гамдин кўнгли ҳаргиз бўлмади жам [2, p. 21].

The idea of who will be the owner of the state in the future tormented the king in both works. Such illusions led them to melancholy, were always the main motivator of their sadness.

In the fairy tale it is said that one day from the days when the King was offended, a right-handed minister came to him. The minister is also indifferent. The king and the minister went to one house and decided that it was better to leave the kingdom rather than to live without a child. Then both left the richness and left the city and went to the same garden, walking along the road. In the garden they were met by an old man, and gave them a red apple each, and then he said: "*I gave you the apple on this condition that whichever of you give your wife this apple, she will give birth to a son, name him Tahir, whichever of your wife gives birth to a girl, name her Zuhra. But do not separate them from each other. When they grow, relative-in-law, do not forget, and left to the side that he has come*" [3, p.1]. It seems that in a fairy tale the old man recommends the names of the children who will be born, as well as the fact that they should be king and Queen.

The same is true of the minister's indifference to Sayyadifairy tale is also met. In contrast to the fairy tale, the minister in the epic asks the King Bohir and himself for a child, and prays the Creator. An avid pray gives its effect. The minister goes to sleep and dreams. In a dream it turns out that the king and himself will have children. When they wake up, he asks the nobleman King, saying that saints consider them too. The King Bobokhongot also delighted, and he himself and the children of his minister will intend that if a son - a friend, a girl will be born - a friend, a boy-

a girl will come to the world –“praise”, and whoever will recognize from this condition will be a rascal.

Now, returning to the fairy tale again, the king and the minister, who received apples from the old man, returned home and continued to travel around the kingdom. When the time came, their wives gave to birth when they were hunting. The King’s wife gave birth to a daughter, and the minister’s wife to a son. To the man who went to the gift for good news, the King became angry, and ordered to kill his daughter and bring handkerchief painted with in her blood. And the minister rode horse taking the road towards his house happily. On the way, the horse stumbles upon the stone, falling from the horse and the minister died. The event of the minister’s death is also meant in Sayyadi. But this death is not accidental death, as in a fairy tale:

*Билинг: Тоҳирки беш ёшқа етибдур,
Бу Боҳир Тангри амрин биткарибдур,
Ки Боҳирнинг вафотин билди ул шоҳ,
Дедиким: “Бу эрур тақдири Оллоҳ” [2, p. 29].*

That is, the death of the minister will lead to a violation of the condition in both works. The King’s intention is changed and he denies the idea of making Tahir son-in-law.

The message that Tahir is engaged in the Zuhra is given both in the fairy tale and in the epic through interesting events and details close to each other. In the fairy tale it is said that one day, when Tahir was playing with a walnut, the thrown nut touched the charm of an old woman, in which the thread was spinned. Then the old woman got angry and said, “Hey, sly orphan! Rather than playing with me, you’d better go and play with Zuhra” she condemned him. This made Tahir much more interested. And the question which asked Tahir got no answer by the old woman, but she taught him ways to find answers from her mother. Through the trick taught by the old woman, Tahir learned about the events between his father and the king in the past. From the detail of the fried wheat is effectively used. That is, Tahir asks his mother to fry wheat, bring it in her hands. When he clasped his mother’s hands tightly, the mother with a hand burn will be forced to tell her child the truth.

The same images are presented in Sayyadi. It is written in the epic that Tahir and Zuhra studied in the same school. One day, when both were going to school, a woman appeared in front of them. Tahir joked and he threw a talusto her side. When talus touched the women,

*Деди хотун: “Манинг-ла қилма бози,
Бўла кўр Зухрохоним бирла сози,
Агар санда ақл бўлса, эй ўғлон,
Қила кўр Зухрохоним бирла жавлон” [2, p. 31].*

After that, Tahir realized that he had some kind of secret that he did not know about. That woman said that he should ask his mother what this secret is. Tahir came to home and told his mother that he is hungry, that he wanted fried wheat. His mother quickly prepared what was said. And Tahir said that he would bring fried wheat in her hands, that he wants to eat from her

mother's hands. The mother brought fried wheat, as the son wanted. Then tightly grabbed his mother's hand and asked her to tell the events related to his father:

*Кўли куйгач, деди: “Эй нури дийда,
Эшитсанг қиссани, бўлгунг рамида.
Отанг бирла Бобохон қилди паймон,
Ажал етди, отанг топмади дармон.
Унуттуқ борисин, сан ҳам унутгил,
На савдодур, болам, кўнглунг совутгил.
Ки ул хоним эрур хонларга лойиқ,
Кўнгул берма анга сан, бўлма ошиқ” [2, p. 32-33].*

DISCUSSION

It turns out that the events in a fairy tale are exactly the same as the events in a tale. Only in a fairy tale the image of a nut changed to talus and an old woman turned into an image of a woman. But both also have the same duty in the work. The state of ordering the King to execute his daughter, but the fact that the girl will not be killed is met only in a tale. The fried wheat, knowing the secret of past events by burning his mother's hand - is described as one in both works.

Similarities are also observed in the image of Tahir and Zuhra in one school, as well as the events that take place in the school. School events will change the life of Tahir and Zuhra. The love brings both closer and progresses so that they can not live without each other. This closeness will go until the complain reaches to the king over them. If the distinctive aspect is the teacher's complaint, who teaches them in a fairy tale, warn the gardener warns the ruler in the epic about the relationship between them.

Then the conflict between the king and Tahir strengthens. The king begins to look for ways to get rid of Tahir. And the love of Tahir for Zuhra becomes more and more intense. In the tale it was said that “*Scientists*” said: “*Let the King kill Tahir*”. They said this to the King. The King called the craftsmen with anger and said to them: -make a big crate. I will throw Tahir to the river! Hearing this, Zuhra brought a dish full of gold to the craftsmen and said: “*take these gold, let the crate be so thorough, let the water not pass into it, let the poor man live wherever he goes*”, and she cried[3].

When the crate was ready, the King gathered the people in a large square. The people asked the king not to let Tahir flow into the river. However, this demand of the people did not come true.

“*Tahir and Zuhra*” fairy tale also has the image of events like these. However, due to the possibilities of the genre of the fairy tales, Sayyadi tries to explain more widely the events. For example, in the epic, The King Bobokhon calls to his presence Tohir and talks with him, and also Tahir's mother Shokhi Khuban appeals to the ruler. And in the tale there are no such episodes. Crate detail is available in both works. The decision to make a crate and throw Tahir into the river is issued by the King. The phenomenon of Zuhra's strengthening of the crate and the resistance of the flow of Tahir in the river is given both in the fairy tale and in the epic.

Now let's pay attention to the events of Tahir's throw to the river. In this, too, similarities and peculiarities are observed. The people gathered along the river. With grief, Tahir's mother also came. *"At that moment herald announced:-Now Tahir will be brought! –he said. Everyone looked on the way to Tahir. Tahir's mother was forced to see her poor son:-Where is my innocent son, let me see him once, -she cried. They tied Tahir's hands behind his back and brought them to his mother. The mother was crying, hugging her child and died. The people gathered on the square and remained silent. After a while, who was crying, who was shouting, took the Tahir and put it in the crate"*[3, p.1].

In fact, in a tale, Tahir's mother dies until her son is thrown into the river. The injustice and oppression done to her son will lead to her death.

In Sayyadi's epic, he tries to describe in more detail the events associated with the image of the mother. Tahir's mother – shokhi Khuban, is portrayed as a thoughtful woman, supporting the love of her son, raising his sympathy. Shokhi Khuban gives encouragement after hearing the message of his son's throwing into the river, persuading that he must be brave and accept this decision.

Lentils bring Tahir and put it in the crate. They also put food and water for another couple of days. Lock the mouth of the crate, throw it into the water and let it flow. Zukhra and Tohir's mothershokhi Huban, got in grief and cried.

The main events that will happen in the tale will move to the Land of Khorezm. Because when the crate in six months, flows into the Land of Khorezm. As long as the king of Khorezm has two beautiful daughters. Every Friday they go on a river cruise with their canines. On one of such days, they will see the crate, flowing in the water. Sister princesses are making an effort to catch the crate. The elder girl soaked her hair, but the crate was not caught. A crate was inserted into the younger girl's hair and pulled it out to the edge of the water. *"Now the sisters started arguing."* After a long quarrel, the end came to a consultation. The elder one said, *"I get the crate,"* the younger one said, *"I get what comes out of the crate."* *They opened the crate. There was a young man, he was so handsome, that in the world he did not have a tenth. His hair was black, curly. His eyebrows were dark, the eyes are bright, and the figure is slender. The girls had a long quarrel. Younger girl stood up and said:-Why do you argue? What was in the crate, I said that I would take it. It will be mine, I will not give it to anyone,"*she said[3, p.1].

From this event, the king was also aware. He came to the river and saw Tahir. Supporting his younger daughter, even Tahir did not agree, he made a wedding for forty nights, forty days.

After Tahir flooded from Totor's land, the place where the events in the fairy tale are depicted also changes. In its own way, Sayyadi approaches to the fairy tale with a creative side. The next life of Tahir will continue until a certain time in the city of Baghdad. Baghdad was ruled by a ruler named Adil, who became known for his righteousness. The King had three sons and three daughters. The name of one of his daughters was Mohim. Mohim dreams one day. In a dream, future events in life are evident. She asks baby-sit for interpretation of her dream. The nanny predicts that the princess will fall in love.

The three daughters of the King were also beautiful. They had a garden that each of them go in turn. The garden was so beautiful as Bogi Eram. It was time for Mohim to rest in the garden. There was a river along the garden. From afar she saw something darkening and flowing. When

it came closer she found out that it was the crate. The diver pulled the crate out of the water. Mohim unlocked it, became excited. Because that was the guy shedreamt. Shakhri asked Mokhim for the reason why she was so excited:

*Деди Шаҳрига Моҳим: “Бехабарсан,
Манинг оҳимни сан на деб сўрарсан?
Тушумда кўрганимни мунда кўрдум,
Ки Лайли бўлдуму девона бўлдум,
Кўрар бўлсанг, ётур сандуқ ичинда,
Ки қолдим кулфату қайғу ичинда” [2, p. 85].*

When Shakhri looked into the crate, a handsome young man lay unconscious. They woke him up and asked him why he lay here.

It turns out that Sayyadi gives a wider place to the image of events. To the Epic he also includes such personages as Jahongir, Shahri, and skillfully use them. Each of these images carries specific tasks. For example, after the Crate event, they hand over Tahir to Shakhri, and she takes care of him for a few days in her house until Tahir restores.

As Tahir lies Mohim, he lies to the King as well, hides from them the events associated with his life in the past. The king will council with the ministers, decidesto make the wedding of Tahir and give a wedding for three nights.

Events after the wedding play an important role in the composition of both works. During the narrative of events, the image of the Qorabotir emerges. In a tale, his father marries Zuhra to Qorabotir. In the epic, too, Bobokhon will want to Qorabotir to become his groom. As if, in this way, dreams that Zuhra would forget Tahir.

Both in the fairy tale, which is the product of folklore, and in the epic, which is considered an example of written literature, after the separation of Zuhra from Tahir, sorrow remains in grief, her mind is occupied only by Tahir.

In a tale it is said that one day Zuhra dreamed. She walked with Tahir in a dream. The grief woke up with sadness and began to search for Tahir. She went to caravanserai and gave the caravan leader dish of full of gold and sent him to other lands to determine if there was Tahir. When the caravan leader after forty days, arrived in place where Tahir appeared in Khorezm.

The image of the caravan leader in the tale is given in the style of the image of Sayyadi as qosid. Qosid - means messenger. The main task of Qosid in the epic is to bring a message about Tahir for the Zuhra.

Both the caravan leader and qosid manage the tasks assigned to them. The caravan leader that came to the garden reads a poem in the thought that Tahir also exists among so many people. Tahir, who heard the poem, smiled and laughed. In the same way, the caravan leader finds Tahir and meets him. The park is described in the style of a walking are in the epic. Qosid also comes to Baghdad, telling the romantic ghazals:

*Ки ногоҳ учради шахр, оти Бағдод,
 Бўлур ғамли киши Бағдодда дилиод.
 Сайргоҳ эрди, шахлар сайр этарди,
 У шахлар сайргоҳ ичра ўтарди.
 Туруб шахзодалар бирла бу Тоҳир,
 Нишона отар эрди, кўрди зоҳир[2, p. 113].*

Both in the fairy tale and in the epic, messengers find Tahir and acts as a place to meet him. After Qasid meeting with Tahir, he introduces himself and says that he came from the land of the Totor, that he is the messenger of Zuhra. Both cry, and hug. When Tahir hears the message of Zuhra, he places Qasid in a caravanserai and goes to Khan to get permission. He comes to the harem and tell the Shakhri the whole secret. All the people of the palace will be aware of it. The ruler hears from Tahir the events associated with his life and makes a fair decision. He appreciates the love of Tahir for Zuhra and gives him permission.

In the tale, too, special attention is paid to the process of Tahir's departure from Khorezm to his homeland. The caravan leader says to Tahir that Zuhra has married, there is no longer any benefit from it, he has only come to know his message. Still Tahir insists to leave. Here he speaks of the fact that the King arranged his daughter to him, even if he did not agree, but still did not speak a mouth to the girl, and did not even look at her face. Despite the fact that the caravan is revered, Tahir insists strongly. Then the caravan advises him to say goodbye to his wife. After that, Tahir's wife was left to cry, and he started on his road.

A tale is considered a smaller and more compact genre than epic. And in the epic there is an opportunity to describe events more broadly. It is natural that the depicted images in it also have more than a fairy tale. The desire to deeply immerse in the inner world of heroes, the spiritual world and dreams is considered a feature inherent in the more epic genre. For this reason, it also attaches special importance to the events in the process that happened in Sayyadi's epic until Tahir left home. The events after Tahir takes Khan's permission will not go smoothly. Especially in the process of the image of events associated with the mother of Mohim, such features are observed. For the mother, the fate and happiness of her daughter are in the first place. For this reason, she is very much in opposition to the departure of Tahir to his homeland. The spiritual state of the mother, the suffering of the grief of the child, the detail of 'belbog', the spiritual experiences of the Mohim, the marriage of Shakhrito Qasid, the episodes of the transfer of the Mohim to Qasid and Tahir's departure to the land of the Totor are only events that can be met only in the epic.

The caravan finally reached the destination. Here's the road divisible by three. One-if there is no return, the other-if there is a risk, and third – if there is way. Thinking not knowing which way the caravan would walk, Tahir offered to follow a dangerous path in his dream to see Zuhra as soon as possible. With it, they walked along a dangerous path and faced the robbers. The robbers threw them into the dungeon.

There is also a description of the events associated with the pirates in the epic "Tahir and Zuhra". After Tahir leaves Baghdad, he will be caught by robbers on the road. After knowing that he is in

love, the robbers let him go. So he continues going. Then a second group of robbers catches Tahir. With poems in love, he also gets rid of them. On the road he faces the mountain. He has difficulties in passing through the mountain, and becomes helpless and prays for the God. By the power of God, the path will be opened up. Tahir will be glad and continue again.

Even in the tale, the recovery of Tahir from pirates is described in a peculiar way. The liberation of the people of Tahir and caravan from the robbers is caused by one of his schoolmates. His friend, who was among the robbers, gave gold to the dungeon and sent Tahir and those who were coming with him to free him from the dungeon.

Another of the similar aspects in both works occurs in the process of Tahir's returning to the land and meeting him again with Zuhra. The awakening of Zuhra from the ghazel told by Tahir is considered a characteristic feature both for the fairy tale and for epic. In a tale, Tahir comes to the house, where Zuhra lives during the morning, he wakes her up, by telling ghazels. In the epic, too, it is also a warning that the beloved of Zuhra, Tahir tells ghazels.

Another of the similar aspects in the tale "*Tahir and Zuhra*" and the plot of Sayyadi's "*Tahir and Zuhra*" seems to be the story of the murder of Tahir. Death brings both works closer to the end. In the fairy tale it is said that the king laid a cliff and gathered the people on the field. The executioners also brought Tahir. Despite the fact that Zuhra asked his father so much, he did not listen. The executioner split the body of Tahir into two and hung it on the gate.

Sayyadi's skill is evident in the image of Mokhim remembering until Tahir's execution in the epic. After Tahir, Zuhra can not live in life. It is precisely that the poet reflects the experiences of Zuhra, that she is the owner of true love, and to what extent special attention is paid to her devotion to love, gives a special charm.

Another harmonious state can also be observed in the image of the death of Qorabotir. In both works, Qorabotir kills himself after the death of Zuhra. In the tale it was said that Qorabotir was put in the middle of Zuhra and Tahir. A red rose over Tahir, a white rose over Zuhra, and a thorn over Qorabotir is grown.

Sayyadi also impressively expresses the fact that the rose from the grave of Tahir and Zuhra, and thorn from the grave of Qorabotir grew. However, after the death of Zuhra, the entry of father into a dream, after which Qorabotir is buried in another separate place, the description of such events as one that dying after hearing about the events associated Tahir with Mokhim, occurs as a result of Sayyadi's creative activity.

Sayyadi uses the noble plot, which is popular among the people in the creation of his epic "*Tahir and Zuhra*". Uzbek folk tale "*Tahir and Zuhra*" emphasizes the fact that it was the basis for the poet's epic in the introductory part of the work. It is written in it that the poet dreamed one day. He dreamt of walking in a wonderful, beautiful park. It was spring, flowers opened, everything is beautiful around, everyone is glad. Immediately Sayyadi met Tahir and Zuhra, and asked him to write a book about their love. Events in this dream inspired the poet:

Давот бирла қалам илгимга олдим,

Аларнинг ишқини кўнглумга солдим.

Аларнинг қиссасини назм қилдим,

Ки ошиқларга яхши базм қилдим.

Қуруқ жазра эди, бўстон қилдим,

Бу ошиқларга хуб достон қилдим[2, р. 20].

CONCLUSION

The main goal of the poet was to turn a common tale into epic among the people. On this road, he works hard for four years. As a result, one of the famous works in oriental written literature comes to the world. In fact, the ideological content of the epic, the images and events depicted in it, the harmony of events in the Uzbek folk fairy tale “*Tahir and Zuhra*”, proves that Sayyadi knew well the samples of the oral creativity of the people and skillfully used the achievements of folklore in the creation of his work. Creative approach, skillfully using the capabilities of the genre of the epic - will fully unleash the possibilities of Sayyadi. Therefore, “*Tahir and Zuhra*” takes the main place in a wider, more detailed description of events and in-depth presentation of the inner spiritual experiences of the main images. Also included in it are the personages, as well as additional episodes, which mean that the epic occurred as a product of the original, rich fantasy, specific talent.

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