

SOME REFLECTIONS ON THE LEGEND OF "ALANQUVA"

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ABSTRACT

The article discusses the emergence and spread of the "Alanquva" legend and its artistic expression in the "Sabai Sayor". She got pregnant." Although she has been a widow for seven years, the fact that Alankuwa, who has been leading the country, is pregnant at an unusual age, is the reason for the increase of all kinds of talk among her compatriots. We consider it an honor for every royal family to be associated with the miraculous history of Alanquva. We observe the same situation in Hafiz Tanish Bukhari's work "Abdullanama".

KEYWORDS: *Alanquva, Legend, Folklore, Mythology, Hobgoh, Motive.*

INTRODUCTION

We know that Alanquva is the hero of the genealogical legend that arose in the folklore of the ancient Turkic peoples and Mongolians who lived in the mountainous Altai. Professor A. Hayitmetov also expressed certain opinions [1].

Alisher Navoi effectively used the mythological imaginations of our people related to various events in creating his epic [2]. In the ninth chapter of the work, the poet who connected the family of Husayn Boygaro to Genghis Khan on his father's side, and to Alanquva on his mother's side, alluded to a myth widely spread among the Turkic and Mongolian peoples:

Ҳаматохонуҳамангаанохон,

Йўқ жаҳонда анинг киби яно хон.

Анга Чингиз улуг ато келган,

Аносихуд Алонқуво келган[3].

According to the "History of Four Nations" written by Mirzo Ulug'bek, Alanquva is the daughter of Chuymanakhan ibn Yulduz Khan, and she is from the Kurlos and Qiyat people. Alanquva's beauty was so incomparable that those who saw it bit their fingers in surprise. Even the beauty of the moon is nothing compared to her beauty. In the mythology of the Turkic peoples, the epic plot of Alankuwa's unnatural pregnancy was very popular. In the "History of the Four Nations" it narrated this legend:

"When Alanquva reached the age of fourteen, the son of his uncle, then the leader and governor of the Mongols, Dibun Bayon ibn Uymana ibn Yulduz Khan, was a regular at the wedding celebration. After Dibun Bayon's home became bright like a full moon from Alanquwa's beauty, Alanquwa gave birth to two sons from Dibun Bayon. He named one Bilqado. Bilqado to the

second. After three years of their marriage, Dibun Bayon died. Alanquva remained. After the death of Dibun Bayan, Alanquwa became the mother and allow Ulus chief of the Mongol tribe, according to the program Dibun Bayon's government regulations. One night, seven years after Dibun Bayon's death, a ray of light like a full moon came down from the hole of the making the room completely clear and bright. When he came close to Alankuva, he became like the image of a magician and entered Alankuva's dream room. He strived for virtue and chastity. Taking him out from under the veil, Alankuva had a conversation. No matter how much Alanquva tried not to confess to him, to free himself from his hand, he could not succeed. After the final conversation, he looked at Alanku, and the bright young painter entered the picture of a colorless quail and went out of the room door. From that time until a certain period, he came and talked with Alankuva every night in this order. There was a series of wanderings from secret conversations in Alankuva. She got pregnant." Although she has been a widow for seven years, the fact that Alankuwa, who has been leading the country, is pregnant at an unusual age, is the reason for the increase of all kinds of talk among her compatriots. Then Alankuwa is forced to tell about the miraculous event that is happening. His compatriots watch him in order to be sure whether he is telling the truth or not. According to the "History of the Four Nations", "the representatives of the gathered tribes and the Mongolian nobles watched for three or four nights in order to find out whether the words of Alankuva are true or false." It became clear to the observation of each of that team that every night a light similar to the brightness of the full moon for four nights entered through the hole in the khirgah room, and they saw the same image as they had heard from Alankuva, that it entered the form of people and used pillows. Then, as soon as the attack was over, he would change into a quail and leave the door."

The gathered team waits one night with all kinds of weapons in their hands, hoping to save Alankuva from the attack of that luminous image. As soon as the vision, as bright as the light of the full moon, enters the hall, they attack it from all sides. But when they looked at themselves after a while, it was said that those who had been shot were injured and lying wounded. After the conversation, the luminous figure returned to its usual luminous quail form and disappeared from sight. After that, Alankuva got rid of all kinds of gossip and slander, and she gave birth to three sons at full term. They named one of their sons Burkun, the second Busunjur, and the third Buzanjar. In Mongolian legends, the family of Genghis Khan is connected to this Buzanjar. That is, "the people of Tavarikh call Buzanjar the owner of this class of owners" [4].

The legend of "Alanquva" is mentioned in many historical sources and genealogies created in our country. In particular, this legend is described in a unique way in the chapter of Abulghazi Bahadir Khan's "Shajarai Turk" entitled "Alanquva's wonderful story" [5].

This legend is of a genealogical character, in which the history of the origin of the Turkic and Mongolian tribes and chieftains is described through the medium of fiction. At the center of the plot of the legend are the motifs of a celestial being falling to earth in the form of a full moon and Alankuva's unusual pregnancy from it. The childlessness of the hero's parents and the mother's pregnancy in an unusual state (that is, under the influence of magic-magical forces, through prayer-applause, due to eating certain things, etc.) are among the traditional epic motifs of Uzbek folklore. In the myth of "Alanquva" there is also a unique epic interpretation of the motif of unusual birth, based on the image of the union of a luminous being with a woman in a mysterious way. The flight of a luminous being, freed from conversation, into the image of a quail, can be considered a traditional motif that arose under the influence of animistic ideas related to the manifestation of the soul as a bird.

In Turkic and Mongolian genealogical legends, Alankuva was honored as a dignified woman who was conceived by a celestial being, who appeared in the image of a luminous creature, and who founded the family of the Sahibkirans. Narrators described her carefree beauty, purity, loyalty to her love, patriotism and honesty. We consider it an honor for every royal family to be associated with the miraculous history of Alankuva. We observe the same situation in Hafiz Tanish Bukhari's work "Abdullanama". It contains interesting information about the history of the origins of the Mongolian tribes scattered from the legendary Alankuva [6]. Alisher Navoi Hossein Boykara's mother's likeness to Alankuva should be based on these legends.

We know that in connection with the spread of Islam in our country, many mythical images related to Arab folklore and mythology entered the folk art. According to the writings of M. Joraev and Sh. Shomusarov, who called this stage in the development of Uzbek mythology "Arab-Islamic mythology", "Movarounnahr was conquered by the Arabs at the end of the 7th century, and this process ended in the middle of the 8th century. As a result, Islam, which spread to this country, brought to Central Asia plots, motifs and images belonging to the epic traditions of the mythology and folklore of the peoples of the East. Although the structure of Islamic mythology is multi-layered and includes core myths (Arabic myths) and assimilated myths (i.e. folklore of later conquered peoples and myths related to other religious views), its basis was formed by examples of oral creativity of ancient Arab peoples" [7].

The great poet Alisher Navoi, who perfectly embodied the ancient mythology and artistic traditions of our ancestors in his works, created his own interpretations of the image of Volida by comparing Husayn Boygaro's mother to Alankuva in the epic "Sabai Sayyor".

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