

Comparative-Typological Analysis of Heroic Epics of the Uzbek and Kyrgyz Peoples

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Abstract. *In this article, based on the comparative-typological structural method, that is, a comparative analysis of epic plots, characters and normative structures, a comparative analysis of some initial events in the plot of the epics "Alpomish" and "Manas" is carried out. The similarities and differences between the two epics and the specifics of the two folk oral works are studied.*

Key words: *heroism, epic, typology, analysis, mythology, epic formula.*

Introduction. Dastans are one of the most important genres of oral folk art, reflecting the history, culture, values, and social life of the nation. There are similarities and differences between the epic traditions of the peoples of the world, and their comparative study is of great importance in the field of folklore and literary studies.

A comparative study of the epics of the two peoples makes it possible to identify cultural ties between these peoples, study their common spiritual heritage, and investigate the influence of epic traditions of different peoples on each other. These studies help to draw scientific conclusions about how peoples underwent changes in historical processes, how epic images and motifs were formed.

In this article, a comparative-typological analysis of some initial events in the plots of the epics "Alpomish" and "Manas" was conducted based on the structural method i.e., comparative analysis of epic plots, heroes, and normative structures.

Numerous scholarly studies have been conducted in Uzbek folklore studies on the Uzbek folk epic "Alpomish." The Kyrgyz epic "Manas" has also attracted the attention of many scholars, and research on various topics dedicated to the epic has been conducted. However, no special research has been conducted on the comparative-typological analysis and poetics of the heroic epics of the Uzbek and Kyrgyz peoples.

There are differences in the classification of Uzbek folk epics, among which B. Sarimsakov divides traditional Uzbek folk epics into the following types from a historical point of view: 1. Epic of Heroism. 2. Romantic epics. 3. Historical epics [Sarimsakov B.8:14.] As mentioned above, many scholars have expressed different opinions on the classification of folk epics, but we rely more on B. Sarimsakov's classification, according to which there are no and cannot be other types of folk epics. [Mirzaeva S. 5:0]

According to the volume of heroic epics (Baatirdik epostor): a) Great epics (Choh epostor): "Manas," "Semetey," "Seytek"; b) Junior epics (Kenje epostor): "Kurmanbek," "Janish-Bayish," "Shirdakbek," "Er Tabildi," "Jaħil Mirza" etc. 2. Mythological ancient heroic epics (Mythical epic epic). In some classifications, the mythological heroic epics of the epics are cited, which include the epics "Er Teshtyk" and "Kojojash." 3. Socio-vital epics (Life-Social Epic): "Sarinji-Bokoy," "Kedeykan," "Kojojash," "Oljobay men Kishimjan," etc. [2; 12: 471-474]

Dastans have been created by the people for many years, centuries, sung in different periods, in different socio-economic conditions, and in the process of that melody and performance, dastans can also express a layer of different periods and conditions. Therefore, epics are considered rare works that tell about the distant past of our peoples.

Main Part. The epics "Alpamysh" and "Manas," which are considered one of the most important parts of the cultural and spiritual heritage not only of the Uzbek and Kyrgyz peoples, but also of the Turkic peoples, reflect the history, customs, values, and life views of our peoples. The images of the heroes, plot structure, and ideological directions of these dastans have their own peculiarities. Below is a comparative-typological analysis of the similarities and differences between these two dastans.

In both dastans, the main epic hero is Alpamysh Batyr and Manas Batyr.

In the epic "Alpamysh," Alpamysh's bravery is a symbol of self-confidence and loyalty to his homeland and beloved. His courage is manifested in the defense of his family, tribe, and homeland.

In the epic "Manas," Manas is depicted as a defender of an entire nation. His heroism is manifested not only in his personal courage, but also in his strategic intelligence in defending his homeland from enemies.

Comparison of epic events in the plot of the dastans "Alpamysh" and "Manas" shows the richness of the development of events in grandeur and drama.

The beginning of the dastan "Alpamysh" in the version of Fazil Yuldash oglly is given in prose as follows: "In the distant past, in the Kungrad people of sixteen clans, there lived a man named Dobonbiy. Dobonbiy had a son named Alpinbiy. Alpinbiy had two more sons: the eldest was named Boybo'ri, and the youngest was named Boysari." ["Alpomish" 1:14]

In the version of the "Manas" epic by Sayaqboy Karalayev, the epic begins in verse form, in which it is said that the ancestors of Manas batyr were khans, their names were Buyon khan, Chayan khan, Ogoy khan, Balakan, Karakan, Karakan had eight sons, and the bravest was Jaqip. ["Manas"3:18]

The fact that the genealogy of the heroes is given in both dastans means that the Uzbek and Kyrgyz people must know their seven generations and that there is a saying: "a slave who does not know his seven generations." It should be noted that folklorist Sh. Turdimov gave very interesting information about the genealogy mentioned in the epic "Alpamysh." [Turdimov Sh. 9:17]

In the epics "Alpamysh" and "Manas," the childlessness of parents is depicted in a unique way. In the epic "Alpamysh," it is said that Boybori and Boysari, humiliated and disgraced at the wedding, went to the ravza of Shohimardon pir, stayed for forty days, asked for a child, and with the help of the divine patron pir, they had a child, that is, Boybori had a son, a daughter, and Boysari a daughter.

In the epic "Manas," it is said that Jaqip's kingdom grew, he became immeasurably wealthy, and despite reaching fifty years of age, he had no children from his two wives, was ashamed when he saw children, pleaded with God, carried a saddlebag around his neck, worshipped the mausoleums, and became the owner of his property. Without answering him, Jaqip, weeping bitterly, enters his house without even tying his horse. The mistress, who asked what had happened, told Chiyirdi that she was ashamed that his wife hadn't given birth to him and that he was quarrelsome, and, expressing her displeasure, went to her place of honor. Embarrassed, Chiyirdi also fell asleep, hunched over in front of the load. On this day, Jaqip, Chiyirdi, and Jaqip's second wife, Bakdoolot, had a prophetic dream. Mengdiboy, who had chased Jaqip's untied horse, never returned home. Mengdiboy's mother, seeing Jaqip sleeping, speaks to Chiyirdi: "Wake up your husband, my son who chased his horse is still not here, it's midnight, if my son dies, I won't take even a tiny bit of your wealth." The dream of Chiyirdi, Bakdoolot, and himself is told. "Let's slaughter forty or fifty head of cattle for a good dream," Chiyirdi says. Bakdoolot says: "Let's slaughter not forty, but eighty, invite people, and give a wedding, don't you know your age has reached fifty, what's the point of being stingy with ownerless wealth?" Angered by his unreliable wives' proposal to slaughter so much livestock and hold a feast, when Jaqip left the house, Mengdiboy's mother, Kanimjan, came forward and said harsh words: "Find my lost child while chasing your horse, your stubbornness that doesn't know the child's worth has become

apparent." Jaqip says this one is also right and goes looking for Mengdiboy. When Jaqip went to search for the boy, he saw his own horse covered with a white tiger's skin in a place called Ak-Otok. Mendiboy came out of the forest and greeted Jaqip, who was frightened that a tiger had eaten the boy. Tuchunoq came looking for the horse, met forty boys, played with them all night, said they were Jaqip's boys, and one of the boys killed a tiger, slaughtered it, and covered Tuchunoq with its skin. Everyone is surprised to hear the child's words. Thinking that the signs that had been happening since yesterday were not without reason, Jaqip arranged a wedding. The rotten one becomes pregnant. They struggled for a long time to find the tiger in their troubled Chiyirdi, and they sold the Kalmyk-hunted tiger named Kochku for 90 camels of wheat. ["Manas" 3:7-9.]

As mentioned above, the motif of childlessness in the plot of the dastans is artistically interpreted with specific events in each dastan, despite the fact that they have children through complaints, begging, with the help of pirs and chiltan.

In the epics "Alpamysh" and "Manas," it is the same situation when on the day of the birth of children, their father goes to the hills to hunt and check on his livestock.

Boybichcha's due date was approaching, and the two biys said: "If we too perform a royal feast, go hunting, and if children descend to earth, rejoice," and several of them set out for us and receive gifts of gold and coins from us," and the biys set off hunting. When their children are born, the biys return from hunting and share joy with several others. The sixteen clans of the Kungrad people will have a wedding for forty days and forty nights.

In the epic "Manas," this situation is described in a peculiar way. Upon hearing about the day his child was destined to be born, Jaqip said: "I had desperately begged for the child, my heart would burst if someone ran around calling me a man, but even if I fall, even if I'm exhausted, I'll go to a place where there's no one to mock people to hear news, I'll have horses tied up and prepared for those going to celebrate, if a girl is born, stay quiet, if a man is born, go celebrate" and set off. Jaqip, heading towards the hillside for his livestock, encounters the gray herd of Yorg'a. When he noticed, among the horses, a yellowish-brown mare with black hair was lying there, giving birth. "The mare will give birth soon, and if it's a man, I'll give it to my child as a dowry," he says.

The child fell to the ground, and it turned out to be a man. Blood clung to both his hands from his mother's stomach. Chiyirdi fainted from the joy of hearing that the man had given birth. Seeing him, the women were frightened, thinking he had darkened. No, it wasn't dark, but after a while he came to his senses and lifted his head. When Bakdoolot tried to pick up the child from the ground, his weight was like a fifteen-year-old child. When they tasted it in his mouth, he ate three stomachs of butter. When the mother breastfeeds, milk comes out with one feeding, water with another, and blood with a third. Chiyrdi boybichcha nearly died. Having mounted the prepared horses, the men went to search for Jaqip to receive the reward. Unable to bear the words of his wife Sulayka, who said, "Couldn't you go too?" Akbalta, who had set off with Kokcholok, said to Jaqip, who was watching a white male foal born to a yellowish-brown mare with black hair by the black water on the hill near the village: "Boybichchang gave birth to a man. Your child's shouting came from where the foal was running, and when I heard his voice, my heart jumped to my throat from the secret. Your child fell clutching blood in both hands." Jaqip gives Akbalta a sack of gold as a reward, promising him a lot of goods.

In turn, folklorist Jabbor Eshonqulov noted: "In the epic "Alpomish," the birth of a child discovers a divine character. Divine birth is one of the leading motifs in folklore and consists of several stages. The first is the state of parental childlessness. This, on the one hand, indicates the preservation of concepts related to matriarchy in the layers of our rituals and epics, and on the other hand, discovering a symbolic meaning in the epic, means the birth of a new generation, a new hero, who will unite the scattered people and strengthen the government." Because, as in the epic "Alpamysh," the depiction of the divine qualities of a child's birth is described in a unique way in the epic "Manas."

In the epics "Alpamysh" and "Manas," the ceremony of naming children is also reflected differently.

In the epic "Alpomish," a wedding takes place for forty days and forty nights, and on the day the wedding disperses, a wandering dervish appears from afar. He remembered the biys. In the ravza, they heard a voice saying: "I'll go as a wandering dervish and give my horse to him myself." The biys rose from their seats, came out to greet them, paid their respects, and led them to the assembly hall. They brought all three children and placed them under the hem of Shohimardon pir's coat. The son of the master of Shahimardan, Bayburi, was named Hakimbek, and he clapped his hands on his right shoulder. The spot on five hands becomes a stain, and the spot on five fingers becomes visible. Qaldirg'ochoyim will name her daughter. The moon named Boysari's daughter Barchin. Shohimardon's elder, Hakimbek, and the moon, Barchin, were betrothed, and the five-year-old prayed: "Let these two be husband and wife, let no one be equal to Hakimbek, amen, Allahu Akbar." After this, the elder of Shohimardon leaves and disappears from people's sight.

In the Sayaqboy Qaralayev version of the "Manas" epic, although the main detail of the plot - naming - is not mentioned, the fact that the boy's name is Manas, and that the Kalmyks hear him as Chungzhindi, is mentioned several times in the dream of Jaqip, in the words of Aqbalta, who went to get a reward. On the day of his child's birth, the wealthy Jaqip, while tending to his livestock on the hillside, fell asleep in one place. In his dream, an elderly madman appeared and said: "I am Khidr (peace be upon him), the reason I came is that the Creator has given you a child. Today you will have a son. Give him the name Manas, Jaqip," he said, explaining that Manas was a warrior, that his support was Khojasan, and his approach was forty chiltan. He says his battle horse will be a foal born today. Saying these words, he disappears from sight.

With the words of Aqbalta, it is said that when Jaqip's son Manas was born, nine old women, frightened that he was not a child, but a witch, died, a dark blue mane appeared behind the child, when Manas descended to the ground, light was scattered, a black leopard ran beside him and disappeared without a trace, when women ran screaming when they saw a blue lion with a long tail running on his right side, sniffing once from his right shoulder, sniffing once from his left shoulder, the eagle and the lion lay together, sometimes looking like a child, sometimes like a gray tiger, and if he grows up safe and sound, he would become a great warrior. [3:65-74]

In the epics "Alpamysh" and "Manas," although the naming of children by patron saints and heroes, determining their future and fulfilling duties, are similar, we see that this plot structure is reflected in them in a unique way.

Conclusion. Above, we have only touched upon some of the initial events in the plot of the epics "Alpomysh" and "Manas." Comparative-typological study of the epics "Alpamysh" and "Manas" makes it possible to clarify the typological similarities and differences between them.

In conclusion, the epics "Alpamysh" and "Manas" are unique works reflecting the common cultural foundations of the Turkic peoples. Through them, the historical memory, national pride, and spiritual values of the people have been preserved for centuries. A comparative analysis of these dastans not only shows their similarities and differences, but also helps to understand the cultural features of each dastan specific to its territory.

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