

REVERBERATION OF THE MAIN SCENE OF THE BOOK OF DADAM KORKUT IN THE KHOREZM EPIC

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Abstract

The article examines the typological views on the mythological plots of the epic «Kitabi dadam Korkut» in the Khorezm epic. The typological similarity of the characters of Korkut ota, Dapagoz, Saldzhanhotun with alternative symbols in the epics «Gorogly», «Edigo» and «Sayod and Khamro» is highlighted.

Keywords: «Kitabi dadam Korkut», Dapagoz, Saljanhotun, Sayodkhan, Edigo, Gorogly.

Introduction

It is difficult to imagine an epic without myths. Just as myths influenced fairy tales, so fairy tales had a significant impact on the epic genre. «In myth, reality and ideality are combined, and reality, in turn, has priority»¹. Even in the image of the epic, reality always coexists with ideality. In the twelve branches of the work «Kitobi Dadam Korkut» there are many references to mythological images.

The image of Father Korkut itself is not devoid of mythological features. V.V. Bartold claims that he was born unnaturally, born from the daughter of a giant with shining eyes². In the Khorezm epic, Gorogly was born from a deceased mother, Ediga - from a fairy, Khirmondali and Ashik Mahmud - through a fetus. Common to these events is the birth of epic heroes in world folklore.

In creating the image of Father Korkut, there is a significant influence of traditional epic characters, in particular Khizr. In turn, the image of Father Korkut influenced the epic of the next period. V.V. Bartold writes that he was recognized as the first shaman.

Father Korkut is always more actively involved in organizing, conducting and concluding ceremonies. During the period of primitive life, not a single ritual was performed without the participation of special priests and shamans. They played the role of diviners. Those who resolved disputes between people carried out missions for embassies during the war⁴. So, shamanism merges with mythology. The traditions of priests and sorcerers from primitive life were later transferred to the bakhshi. Because Father Korkut's activities include both priesthood and shamanism. He resolves contradictions between people. He also negotiates with the cannibal Tepakoz. Prevents wars. If he curses bad people, he will die. We partially covered this above. These features of Father Korkut are clearly evident in the images of Ashik Aydin and Gorogly in the Khorezm epic.

Most of the mythological scenes of «Kitobi Dadam Korkut» have something in common with Khorezm epics to one degree or another. In the eighth chapter, entitled «The Murder of

Theakoz by Basat», Tepakoz's birth is partially similar to Ediga's. We addressed this issue in the previous chapter. This season we will turn our attention to mythological scenes related to the activities of Tepakoz. Tepakoz himself is a mythological creature. H.G. Korogly shows him as Polyphemus (one-eyed creature from Greek mythology) of the Turkic peoples⁵. Azerbaijani scholar M. Akimov says that the roots of this image should be sought not in Greek folklore, but in the folklore of the Turkic peoples. Because he claims that characters named «Kalla goz» and «Dapa goz» are found in Azerbaijani fairy tales and legends⁶.

By the way, considering that this image is widespread in world folklore, one cannot help but take into account that one of its roots may be associated with the folklore of the Turkic nations. In the Khwarezmian sagas there is no character or persona named Tepakoz. However, there are many characters and images that are similar to his work and close to him. There is an image of him that has come down to us through legends and written down from Khorezm.

Most of details in the episode of Basat's murder of Tepakoz in «Kitobi Dadam Korkut» resemble the main character of the epic «Ediga» with white and black giants. On the way to the land of Edigakalmik, he meets two soldiers on the road, guarded by Tokashah, and enters into a fierce battle with them.

It is known that Tepakoz is a creature between man and animal, engaged in cannibalism, the fairy mother Tepakoz came, put a ring on her son's hand and said: «Son, don't let the bullet pass through you, and don't let the sword cut your body.» ⁷. This will make it extremely difficult to kill him. Basat shoots at him, but the bullet does not hit. He grabs Basat and puts him in his boot. Basat is told that the only thing he doesn't have meat in is his eyes. They say if you hit him in the eye, you'll kill him. Then Basat heats up the spear and thrusts it into Tepakoz's eye. He roared so that the mountain and the rock screamed.

In the epic «Ediga» there is no information about the one-eyed white giant and the black giant. But their behavior at the reception is in many ways reminiscent of Tepakoz. The white giant in the epic takes on a human form. He engages in cannibalism and fights with a bow and sword. Ediga shoots at him, but the bullet misses. Giant communicates with human being [9, p. 225]. The giant's form is described as «an inky tower-like creature with hair crawling across the ground.» When killing similar creatures in fairy tales and epics, they have their own secret body parts. The only way to kill Tepakoz is to hit him in the eye. The weak point of the giant who fights Ediga is his hair. For this reason, Basat stabbed Tepakoz in the eye. Ediga grabs the giant by the hair, knocks him out and defeats him.

In «Edig» of Karakalpak the giant is depicted in a more exaggerated way. This version contains images typical of «Kitobi dadam Korkut». There it is described that the giant sleeps for seven days, during which time his body becomes soft like dough. During wakefulness, it hardens like iron and does not shoot. Edige learns the secret of killing the giant from his captive Akbilak. When the giant is asleep, you need to shoot him under the armpit. When Edige fires, the giant stands up with a house on his head. When he finds out about Edige's execution, he tells her a secret: he and Edige are cousins and were born from fairy sisters [4, p. 197-207].

From this image it is clear that the narrative of «Basat's murder of Tepakoz» is in many ways similar to the epic of the Turkic peoples. Earlier we emphasized the similarity between the problem of Tepakoz, born and abandoned by a fairy, and Ediga, born and abandoned by a fairy.

Ediga's final fate is not similar to Tepakoz's. However, the images of the white giant and black giant in the work are reminiscent of Tepako'za in some respects. Various details bring these two states closer together. To kill Tepakoz, discovering his secret location is repeated by killing the white giant and the black giant. Tepakoz takes Basat and puts him in the trunk. In this episode «Edig» is given differently. When Eddie is born, they find him and bring him in a boot [5, p. 380]. There is some connection in the fact that in both epics this detail is repeated in different ways.

In «The Killing of Tepakoz by Basat», Basat kills Tepakoz and puts his head in the middle. Edigakham takes the head of the white giant and shows it to the black giant. Several details involving Tepako'z in Basat's battle with Tepako'z seem to be repeated in some scenes from the Goro'gli epic. Tepakoz, Basat fires several shots. Then Tepakoz says that the flies of this place are tickling me [12, p. 225].

In «Arab Rayhan», the offshoots of the epic «Gorogly», in order to wake up the Arab Rayhan, squatted down and poured shashlik on his feet. He then shouts, «Get the flies off my feet.» 12 The fact that God granted 140 years to Dali Domrul can be perceived as a traditional connection with the event when 120 years were granted to Gorogulu.

When comparing the mythological scenes of «Kitobi Dadam Korkut» with the epics of Khorezm, one thing becomes clear: the mythological scenes of the Oghuz epic retained a connection with the most ancient animistic and totemistic views. For example, in the story «Salor Kazan» there is an episode of communication between the epic hero and a dog and a wolf. There is a similar episode in «Dev khǝzha ugli dali Domrul», where Dali Domrul enters into a discussion with Azrael. Similar episodes are rare in the Khorezm epic.

In the epics of the «Gorogly» series there are appeals from the epic hero to his horse and honors. However, although the horse obeys the owner's word, it does not communicate with him. For these reasons, S. Rozimboev asserts that «The substantiation of the activity of images, its description in a form close to life facts, is one of the distinctive features of image creation in the Khorezm epic»¹³.

Therefore, although most of the mythological scenes in the Khorezm epics have been preserved, the most subtle moments, in particular, the communication of man and animal, have been lost in them. This question is explained by the evolution of the development of human thinking. In particular, the proximity to the basics of life is more obvious in the epics of the «Gorogly» series, which have come down in oral versions. In the epic of Khorezm, recorded in the 17th-19th centuries, there is no communication between people and animals. This feature is often found in the folklore of other Turkic peoples. This problem must be sought in the historical life of every nation.

Of course, the study of mythological scenes and images of «Kitobi Dadam Korkut» with similar issues in the epic of Khorezm requires extensive and in-depth research. We just drew attention to some similarities in this matter.

In general, mythological scenes give the epic a fantastic spirit, a magical touch. This factor enhances the brilliance of artistic speech and increases the artistic and aesthetic impact of the depiction of events. It takes the listener into the whirlpool of life events, giving him spiritual and spiritual food. This is the power of art.

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