

Linguistic Properties and Analysis of the Motives in “Kitobi Dada Qorqut” and “Oshiqnoma”

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ABSTRACT

The article gives information about motifs in world folklore that completely or partially repeats each other. Comparative study of such points as the motif of childlessness, the motif of abnormal birth, the motif of a lover's coming to his lover's wedding, and the motif of a dream found in the epic “Kitobi Dada Qorqut” and the epics of the “Oshiqnoma” series. Comparative analysis of epics and epics is important for comparative literature. The article states that there are certain points common to all peoples in world literature, which the history of mankind goes back to a single root.

Keywords: Epic, book epic, motif, dream motif, childlessness motif, unnatural birth motif.

INTRODUCTION

Literature - the art of speech is a great force that unites different nations and peoples, different from each other in their way of life, traditions, and customs. Although the nations of the world have aspects that do not completely repeat each other, there are only a few exceptional cases in the field of literature. In fiction, there are common points that serve as a basis for all nations. In the literature of the world, there are repeated, similar plots and motifs, which point to the fact that the core of human history is one.

LITERATURE REVIEW

Before talking about the analysis of motives in the article, it is appropriate to dwell on the introduction of this term to the science and the opinions expressed by scientists. The concept of motive in literature has been interpreted differently by many scientists, in particular, V. B. Shklovsky, B. V. Tomashevsky. According to Shklovsky's interpretation, a motive is a purely syntagmatic element, a plot unit [1]. According to Tomashevsky, the subject of an integral part of the work is called motive [2]. Nevertheless, the initial idea about the motive and the nature of repetition was included in the science by Veselovsky [3]. There are "dream motifs", "infertility motifs", "abnormal births", "travel motifs" and several other motifs found in folklore, which, as noted by Veselovsky, have the characteristic of repetition. We can observe similarities in the motifs of the "Kitobi Dada Qorqut" epic and the epics of the "Oshiqnoma" series, which we want to analyze.

RESEARCH METHODOLOGY

We widely used the historical method and comparative methods in covering this article.

RESULTS

The following conclusions can be drawn from the issues analyzed in the article:

- The motives included in the comparative analysis of epic and epos is stable motives;
- The epic "Kitobi Dada Qorqut" serves as a direct primary source for the series of love epics. Because the motif of childlessness, unnatural birth, dream motif and the motif of the lover's coming to his own wedding, which are part of "Oshiqnoma", are found in the "Kitobi Dada Qorqut" epic;
- In both works, the dream motif is presented as the "core" of the plot.

DISCUSSION

He noted that the plot of the husband's arrival at his wife's wedding has different forms in the folklore of French, German, English, Italian, Spanish, Scandinavian, Russian, and Slavic peoples. Zhirmunsky's thoughts also serve as a scientific basis for the epics "Oshiq Gharibva Shaksanam" and "Kitobi Dada Qorqut", which are part of the epics of the "Oshiq" series. In the epic "Oshiq Gharibva Shaksanam" Gharib hears about the wedding of his friend Shaksanam, comes in the guise of a Bakhshi, plays music, and introduces himself by singing a few names.

Oshiq'larningishixalqqaayondur,
Mango sizyorkerak, dunyokerakmas.
Bu dunyodeganingbirbevaforur,
Mango sizyorkerak, dunyokerakmas.

G'aribedim, kalqo'ydilarotimni,
Kimgaaytaysiynamdagidog'imni,
Parizodim, seneshitgildodimni,
Mango sizyorkerak, dunyokerakmas.

Haqoldidakechar oh ilazorim,
Kecha-kunduzfikru, yoduxayolim,
Chin oshiqnaqilurdunyoningmolin,
Mango sizyorkerak, dunyokerakmas.

G'ariboshiqaytur, buso'zimrostdur,
Bu dunyodegandahuzurabasdur,
Sanamjonyor, sango, manga kimdo'stdur,
Mango sizyorkerak, dunyokerakmas. [1]

(Meaning: The love of lovers is always an epic in the mouth of the people, and this world is like a disloyal one. That's why I need only a place, not the world. I was actually a Gharib, but they called me bald. I don't know who to tell my pain, so I ask my brother to hear my pain. For true lovers, false desires of the passing world are insignificant. Day and night, all my thoughts are in my head. I don't need any wealth except half. There is absolutely no lie in what the

stranger is saying. In fact, there is no comfort in this transitory world. My dear, it is not clear who our friend is, neither you nor mine. I don't need you anymore.)

The same situation is reflected in the song "Qambo 'raningo'g'liBamsiBayrakdostoninbayonetarman, Xonim-ey" ("I will tell you the story of BamsiBayrak, the son of Qambora") from the epic "Kitobi Dada Qorqut". Bayrak also goes to the wedding table in the guise of a Dali bakhshi, and after filling his stomach, kicks the pots, spills the food, throws those who come to him to both sides, and goes to the girls who are sitting with Bonuchechak. After several conversations with Bonuchechak, he introduces himself by reminding that he once fulfilled Bonuchechak's three conditions and obtained his consent:

Bayrak says:

Tong saharda, xonqizi, o'rnimdanturmadimmi?"
 Bo'zayg'irningbeliga men minmadimmi?
 Uyingningoldigaqulon-kiyikyig'madimmi?
 Sen menio'zyoninggachaqirmadingmi?
 Sen bilanmaydondaotchopmadikmi?
 Meningotimseningotingkechmadimi?
 O'qotgandaseningo'qing men yormadimmi?
 Kurashganda men seni yiqmadimmi?
 Ucho'pib, birtishlab, oltinuzukni,
 Men o'zim barmog'inggataqmadimmi?
 SevishganingBamsiBayrak men emasmanmi?" [2]

(Meaning: Khan's daughter, didn't you call me early in the morning when I was riding on Bozaygir's back and collecting deer in front of your house? Did I not defeat you when I fought with you in the field, deflected my arrow from your arrow, and fell you in the fight? Did I defeat you, bite you, and put a gold ring on your finger? Isn't that Bamsi Barak me?)

In folklore genres, especially most fairy tales and epics, the first link in the series of traditional motifs related to the initiation system is the motif of the unusual birth of the hero. [3] Usually, a parent who has been waiting for a child for many years has a child due to certain reasons, i.e. eating something given to him

from the unseen, going to the table of patrons and begging Allah for a child through them, and other circumstances will be it is predicted that the child who will be born will do extensive work. "The important aspect of the motif of unnatural birth for an epic work is that this motif defines the main character who acts in the development of the events described in the work. It is known that all the motives in the construction of the epic plot are united as a whole and form the epic biography of the main character. There is a certain reason why the hero comes to the supernatural, unusual, miraculous world. The hero, who acts as the leading character in the epic, acts as a person who fights for the integrity of the epic events described in the work, eliminates certain shortcomings. [4]

A child born abnormal must have unlimited power and do incredible things. This situation is expressed in the song "Khonim-ey, I will tell you the story of Dirsakhon's son Bogoch Khan" from the epic "Kitobi Dada Qorqut". Dirsakhon, who has been childless for a long time, holds a big wedding to have a child and receives the blessings of the people. One **dua's** prayer was answered and Allah Taala gave him a son. The child who came into the world has supernatural strength, knocks down Bayindir Khan's giant bull, which can crush a stone when it swims, and cuts off its head. And Dad Qorqut came and named this boy Bogoch.

"In the epics of Khorezm, the tradition of depicting the birth of a hero with magical objects gifted by patrons is widely developed. The childless king eats what was given to him by the elders and patrons, sharing it with his wife, and as a result, the woman becomes pregnant. The tool that causes the hero to come into the world often consists of fruits such as apples and dates". [5] The motif of unusual birth in this form is presented in the epics "Oshiq Mahmud" in the fourth book of "Oshiqnoma" and "Yusuf and Zulayho" in the fifth book. "There was a man named Ganjaboy in the region called Ganja Karabagh. He did not have a son, daughter or child. One day, Ganjaboy wanted to have a son, his tears were accepted, and in a dream he took a red apple in his hand and talked to his wife with joy and happiness. After that, his wife became pregnant, and month after month, day after day, she

gave birth to a son. They named him Mahmudjan". [6] "When Prophet Is'hoq was born, Prophet Ibrahim was one hundred years old and Sora was ninety years old. Prophet Is'hoq had a son named Yoqub; Prophet Yoqub married a girl named Rohila from his mother's relatives. Rohila was a beautiful, charming woman. But she had no children. One day, Rohila said to Prophet Jacob: "Don't be childless because of me, marry another woman". Prophet Yoqub took three wives besides Rohila. Ten boys and one girl were born. Rohila was sad that she was going childless. He takes himself to a secluded place and prays to Alloh for a child. One day Rachel had a dream. In a dream, an old man with a white beard and a yellow robe said to Rohila: "O Rohila, don't worry too much, your prayers have reached Alloh". You will also have a child; your child will be blessed. Prophets, righteous people, sultans of the country will be born from him. His descendants will spread all over the earth, he said. Rohila woke up light as a bird. She told her husband about her dream. Prophet Yoqub was also happy. Rohila became pregnant. A child was born in time. The happiness of the baby lit up the dark house. He had the seal of prophet hood on his shoulder". [7]

One of the most common stable motifs in folklore is the motif of childlessness. It is known that stable motives play a key role in the formation of the epic plot. Their loss or change will cause a fundamental change in the plot. [8] For this reason, this motif is found in most epics. This motive occupies one of the leading places in the composition of epics and epics that we are comparing with each other. In the song "I will tell you the story of BamsiBayrak, the son of Qambora", from the epic "Kitobi Dada Qorqut", events begin with the motif of childlessness. Boyborabek his son BeyYaganak, who went to Khan Bayindir's interview, cried bitterly when he saw that Bahadir Khan took a seat on the left side. When Khan asked him why he was crying, he answered: "Khan Kazan, why don't you cry, why don't you cry?" I have no son to lean on, no brother to lean on. It seems that Alloh has cursed me. Beklar, I will cry for my crown and throne. If I die one day, there will be no one left in my country. If I have a son, if he stands in front of Khan Bayindir, if he serves him, if I am happy to see him, if I believe him, he said.

After saying that, the Great Oguz begs turned to the sky, raised their hands and prayed. May Allah give you a son, they said. [9] Usually in epics, it is common to receive prayers made by patrons and nobles of the country. The same situation is mentioned in this epic, when the Oguz nobles prayed, Boyborabek had a son. During the observations, we observed that the epics “Huriliqo and Xamro” in the first book of “Oshiqnoma”, “XiromoniPari”, “OshiqGharibvaShahsanam” included in the second book, and “OshiqQumri” included in the fifth book begin with the motif of childlessness. “But as the narrators have narrated, there was a king in the province of Egypt. They used to say his name was Xisrav. How many years did he reign, and he did not have a son. After that, one day, King Xisrav made a dream to himself, for whom will I reign, and who will come to my throne if I die. But the king had no children”. [10]

“But the narrators used to narrate that there was a region called Diyarbakir. They used to call the king of that city Shah Abbas Khan. He was righteous without care, but he had no sons or daughters. [11] “But the narrators used to narrate that there was a king in the city of Ganjiqorabog. They used to call him Rustamshah. He had a younger brother. He was replaced by a minister. But they were childless”. [12] “But the narrators narrate like this, there was a king named Adil Khan in the city of Baghdad. He had no son”. [13] It can be seen that the starting point of the events in all the four sagas we have cited is related to the motif of childlessness, as in the epic “Kitobi Dada Qorqut”.

One of the stable motifs in folklore genres is the dream motif. Folklorist scientist JabborEshonkulov says that one of the main characteristics of the dream motive is that it often leads other motives along with it. The scientist substantiates this idea with the motif of a dream in the epic “Alpomish” and gives this fragment of a dream as the “core” of the plot of the epic. [14] In the book epics and epics that we have taken as the object of study, the dream motif performed the same function as above. Several forms of the dream motif are reflected in epics. A description of a hero's unnatural birth in a dream, a lover's dream of seeing his beloved in a dream, or a dream about their marriage

by guardian spirits, a dream about the future being bright or sad and these are the cases of interpretation. During the study of book epics and epics, we can see that dreams of the nature of seeing the future through a dream and interpreting it are presented.

In the epic “Yusuf and Ahmed” included in the third book of “Oshiqnama”, the dream of the Egyptian king Gozalshah is mentioned: “One night Gozalshah had a dream. In a dream, he entered his treasury and came out carrying a plate of gold on his head. Suddenly two tigers appeared on both sides of the street. They were thrown to the king. The gold in the king’s hand fell to the ground and scattered. His head was spinning, his mouth was open and a black bird flew out of his mouth. Then the king sighed and woke up. After that, he gathered the elders and officials of his people and explained his dream”. [15] Gozalshah, who called the nobles of his clan and asked for the interpretation of his dream, could not get a definite answer. Then one of his courtiers tells about Baba Qambar and advises him to ask him for the interpretation of the dream. Gozalshah, who called Baba Qambar, describes his dream in a poetic way. “After that, Baba Qambar took the rosary in his hand and said a word, explaining the interpretation of Gozalshah’s dream:

Go‘zalshohim, tushing bayon aylasam,
Yusuf turur tushda ko‘rgan ahvoling.
Fahm aylayib to‘g‘risidin so‘ylasam,
Yusuf turur tushda ko‘rgan ahvoling.

Ikki yo‘Ibars – Yusuf-Ahmad bolamdur,
Shoh Yazid, eshiting ushbu kalomdur.
Bu tushingo‘zingadardualamdur,
Yusuf tururtushdako‘rganahvoling.

Ko‘targanlaganingxonumoningdur,
Yerlargasochilganqizilqoningdur.
Boshingdinqo‘zg‘algaruhi-joningdur,
Yusuf tururtushdako‘rganahvoling.

Etganishidoimfarzusunnatdur,
 Harbiraytganso'zijingaminnatdur.
 Musulmondur, on hazrataummatdur,
 Yusuf tururtushdako'rganahvoling.

Xorazmdabordurbek Yusuf o'tli,
 Sozbirlansuhbatli, ayshuishratli.
 Tushindabo'lganduryo'ibarssifatli,
 Yusuf tururtushdako'rganahvoling.

Ko'pazoblarqilarseningo'zingga,
 Qo'rg'oshinlarquyarikkiko'zinga.
 Kundaauribkishan solar tizinga,
 Yusuf tururtushdako'rganahvoling.

Honumoningolovichrakuydurub,
 Ko'chalaringo'likbirlato'ldirib.
 Burning kesibo'zingizgayedirib,
 Yusuf tururtushdako'rganahvoling.

Ne sababdinshohim ranging oqardi,
 Osmondinto'rtkitobTangriyubordi.
 Aliningshogirdi Bobo Qambardi,
 Yusuf tururtushdako'rganahvoling". [16]

(Meaning: My Gozalshah, if I interpret your dream carefully, the person you saw in your dream will be Yusuf. Shahim, if you listen to the interpretation, two tigers - Yusuf and Ahmad are my children, and this dream will bring you sorrow. The tray you are carrying in your dream is your wealth. If the red color on the ground is your blood, the one that comes from your head is your soul. The actions of Yusuf you saw in your dream were in accordance with the duties and **sunnats**, and the words he said were pleasing to the soul. He is a Muslim, and he is the **ummat** of the Prophet. The tiger you saw in your dream is a young man named Yusuf and is from Khorezm. He is good at making conversation with words. Yusuf will inflict a lot of pain on your head, pour lead into your eyes and put shackles on your knees. He will burn all your possessions and fill the streets of your land with the dead. Cut off your own nose and feed it to yourself. I don't know, my king, why you were pale. Allah sent four divine books

from heaven. A disciple of Hazrat Ali Baba Qambar. Yusuf is what you saw in your dream).

A similar dream flow is also reflected in the song “SalurQozonninguyiyag‘molanganidostoninbayonetarman, Xonim-ey” from the epic “Kitobi Dada Qorqut”: “Madam, that night Salur Kazan had a sad black dream. He barked and stood up and said: “Do you know, my relative Qorguna, what I saw in my dream? I had a sad black dream, I saw that you took my falcon in my hand, I saw that a bird that fell from the blue fell on my white house, I saw that dark clouds suddenly fell on my house, I saw that rabid vultures ransacked my house I woke up, I saw a black camel hiding from my body, I saw my thick, black hair growing, I saw that I covered my eyes, I saw blood on my ten fingers. Since I saw this dream, my mind is confused and I have no peace. My dear sister, tell me what is the meaning of this dream”, — he said.

Qoraginasays: “The black cloud is your country”. You mean snow and rain. Hair is sadness. Blood is black. I can’t explain the rest, let Alloh knows!” - He said. [17] In both cases, we can see that the future is predicted through the dream.

CONCLUSION

The following conclusions can be drawn from this article:

- The roots of the creation of the Turkic peoples go back to one root. For this reason, the folklore of the Turkic peoples reflects many similarities;
- Epos and book epics are works directly related to each other. Because the genesis of the epics in the “Oshiqnoma” series goes back to the “Kitobi Dada Qorqut” epic.
- Different aspects are noticeable in the way of expression of the works. Despite the fact that in the epic “Kitobi Dada Qorqut” thoughts are more widely expressed through prose, in “Oshiqnoma” more tasks are assigned to poetic passages. This situation also means that the epic “Kitobi Dada Qorqut” is more historical than the epics of the “lover” series. For this

reason, comparing and researching these two works is one of the important tasks facing folklore today.

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