

ANOTHER LOOK AT THE TURKISH HEROIC EPIC

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Annotation: *This article presents thoughts and reflections on the most famous Alpomysh epic of the Turkic rings from the qakhramanic epics, and it is studied that it is described in different colors in the literature of various Turkic peoples. The history of the Alpomysh epic in general, about its origin, is quoted and commented on by some researchers.*

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INTRODUCTION

"ALPAMYSH", a folk-heroic epic that existed among the Uzbeks, Karakalpaks, Kazakhs, Bashkirs, Mountain Altai. The main events develop in the usual way for the epic: the hero is born in a family of elderly parents. He is small in stature (7 yards), but he is growing by leaps and bounds. After 25 days, his height reaches 70 yards, his mother puts on him a silk shirt in 70 layers. With the help of a silk rope of 60 girths, he subdues a mighty horse, which becomes a faithful assistant. Having defeated his rivals in heroic competitions, A. marries Barsynkhyly, who is engaged to him from the cradle. Defending the interests of the family and the clan, he engages in battle with countless enemy troops, fights for three days and three nights. Having destroyed and dispersed them, he plunges into a dream that lasts 3 (6,7) days and 3 nights. Taking advantage of this, the enemies bind him hand and foot with damask chains and throw him into a pit (zindan) for 40 years. From there he gets out, clinging to the tail of a horse or the hair of his wife-a hero. He restores order, peace and justice in the country.

MAIN BODY

At the beginning of the XV century. The White Horde broke up into a number of ulus, the most important of which were the Uzbek ulus and the Mangyt-Nogai ulus headed by the Golden Horde temnik Edige and his descendants. The nomadic Uzbeks of the XV century, in particular the Kungrats, whose leader the epic makes Alpamysh, took part in the formation of not only Uzbeks, but also Kazakhs and Karakalpaks, and therefore the oral epic about Alpamysh exists among both Uzbeks and Karakalpaks and Kazakhs. The legend of Alpamysh is also known by Bashkirs, Kazan Tatars, Altaians, Tajiks, Central Asian Arabs, and we find traces of it in the Oguz epic.

Poems of the Nogai cycle are common among various peoples historically associated with the Nogai Horde and the Kipchaks: Kazakhs, Karakalpaks, Nogais of the North Caucasus, as well as West Siberian and Crimean Tatars, Uzbeks. In addition, the

Karakalpaks have their own special extensive epic "Kyrk-Kyz". V. M. Zhirmunsky believes that the legend of Alpamysh originally arose in the foothills of the Altai in the era of the Turkic Khaganate and that the Altai Ayp-Manash is closest to the oldest stage. The legend of Alpamysh was in the IX—X centuries. It was brought from the foothills of the Altai to the lower reaches of the Syr Darya by the Oguzes, from whom it received independent development and subsequently entered the epic cycle of Salor-Kazan. Another version of this legend was brought by the Kipchak tribes to Kazakhstan, Bashkiria and the Volga. It is reflected by Bashkir, Kazakh and Tatar prose tales.

At the beginning of the XVI century nomadic Uzbeks brought this legend to modern Southern Uzbekistan, where an extensive epic poem was formed. However, it is impossible to completely exclude the point of view according to which the plot originated in Central Asia and subsequently spread to Asia Minor, the Volga and Altai. If not the original plot, then the heroic epic about Alpamysh developed precisely in Central Asia. V. M. Zhirmunsky is undoubtedly right that the core of the epic is not historical legends, but an ancient heroic tale. Hence the features of the invulnerable alp in Alpamysh, the motive of the birth of the hero in elderly parents who remained childless for a long time, the image of a loving sister — assistant Kaldyrgach, some features of the heroic maiden in Barchin — Alpamysh's bride, the figure of grandfather Kultai, dating back to the old herdsman Ak—Sakal from the archaic Turkic epic, the old witch Surkhayil - the mother of enemy heroes-giants, etc. And in the future, family-clan relations are the main source of heroic pathos, but the plot is inserted into the historical frame of the Kalmyk wars.

Alpamysh consists of two parts. The first part begins with a story about the birth of the hero Alpamysh and the beautiful Barchin from two brothers — the leaders of the Kungrat tribe, Bayburi and Baysary. Alpamysh and Barchin have been engaged since childhood, but because of a quarrel with Baysary's brother, he migrates to the country of the Kalmyks, where the sons of the witch Surkhayil are seeking Barchin's hands. One of them, Karadjan, however, then leaves his marriage and becomes Alpamysh's twin brother and even Alpamysh's assistant in the marriage trials. Karadjan, who replaces Alpamysh during the baiga of the Kalmyk heroes (ritual wrestling with horse racing), remotely resembles Siegfried, who replaces Hunter in the wedding trials in the German epic. The first part of the poem ends with a wedding with Barchin.

The beginning of the second round of the narrative is mostly the violence of the Kalmyk khan over the parents of the Barchins who remained on his land. Alpamysh and his forty riders who arrived for revenge, however, were drugged with wine and caresses of Kalmyk beauties, and then killed, with the exception of the invulnerable Alpamysh, who is imprisoned in a dungeon. He is saved by a Kalmyk princess in love and the shepherd Kaikubad, whom Alpamysh marries to the princess after the massacre of the Kalmyk heroes and leaves as a khan in the land of the Kalmyks. But during Alpamysh's absence, the son of the slave Ultan seized power in his native Kungrat tribe and intends to marry Barchin, despite her resistance. Alpamysh, having exchanged clothes with the old

herdsman Kultai, comes to the wedding feast unrecognized, wins the shooting contest by pulling his own heroic bow. In the end, he destroys Ultan's supporters, brutally executes Ultan himself and leads the reunited Kungrat tribe.

Alpamysh, unlike Manas, is not a conqueror, he only gathers and protects his tribe. The heroism of "Alpamysh" is most often manifested in ritual competitions, which for Manas can only be a precursor to harsh wars. The wars with the Kalmyks in "Alpamysh" do not go beyond tribal clashes. Alpamysh's heroic character makes itself felt not so much in anger as in a high sense of self-esteem, in loyalty to the ancestral and family duty. Alpamysh is more archaic than Manas and at the same time "more civilized" than it. The struggle with Ultan is not drawn as a feudal feud (cf. skirmishes of Manas with relatives and vassals), and as the restoration of the "natural" social order, tribal harmony. As in "Manas", there are many everyday scenes and episodes that include in the epic along with the heroics and the comic element. Grotesque and other types of comedy are allowed when depicting Alpamysh's enemies (clumsy giants, tongue-tied and swaggering old woman, etc.).

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