

Comparative Study Of Uyghur Manuscripts Of The Epos “Kholdorkhan”

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Abstract- This article deals with the Uyghur manuscript of the epic "Kholdorkhan". The focus is on the work of world scholars who have studied the epic scientifically. The Uyghur version of the epic "Kholdorkhan" is subjected to a comparative analysis of the manuscript with oral versions, and the peculiarities of the manuscript are revealed. The article also compares the Uyghur manuscript and oral versions with the manuscript and oral versions of the Uzbek epic Gorogly. It should be noted that the Uzbek epics "Gorogly" played a special role in the formation of oral and manuscript copies of Uyghur epics "Gorogly". The role of the epic in the work of folk singers is highlighted. The analysis will also focus on the Caucasian and Central Asian versions and other versions of the Turkic peoples.

Index Terms- “Kholdorkhan”, Uyghur manuscripts exzemplyres, Turkish epos, history and development of study of the epos “Gorogly”, version, Caucasus, Central Asia.

I. INTRODUCTION

A lot of research has been done on the “Gorogly” epics, and a fundamental scientific research on the Uzbek versions of the epic was initiated by V.M.Zhirmunsky and the great folklorist H.Zarifov and continues to this day. The study of the epic in world folklore began in the middle of the XIX century by A.Khodzko, and in the process hundreds of scholars conducted research. The epic has also been studied with interest by European folklorists, in particular, Carl Reichl conducted extensive research on the subject.

The epic "Gorogly" is one of the epics loved by the Uzbek people, along with many other Turkic peoples. The epic has been preserved in the repertoire of bakhshis and has been recorded in oral versions as well as in manuscripts.

One of the manuscripts of the epic is the epic "Kholdorkhan", the manuscript of which is stored in the Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under inv. 8042. There is also another manuscript version of the epic among the Uyghur manuscripts, and the value of these manuscripts is evident when they are compared with oral versions or with other manuscripts.

In the Uyghur manuscript, the events begin with the first plots related to the birth of Gorogly. The manuscript contains the plot of "Invasion of Ahmad Sardor", in which the daughter of the Karakhan king Zaynabshah is married to Avazkhan, and the birth of her son Elikhan and daughter Nurkhan is described.

In the manuscript, the events begin with a direct walk. The name of the country in the manuscript is "Shahdorshah city", in the oral Uzbek version it is "Crimea". In the publication version, Ahmad Sardar returns to Chambil with ten thousand citizens, and forty young men in the manuscript.

Uncle Yunus asks the fairy and Zaynabshah to open the castle gate. As soon as Ahmad Sardor entered the fort, he declared himself king, "Whose time is the time of Ahmad Khan?" He plunders the treasures. He recruits soldiers from sixteen to twenty years of age. He gives them weapons.

The plot of the wedding: In the oral version, Kholdorkhan tells Gorogly to the wedding in the Crimea. Avaz, Hasan kolbar Shodmon comes and wants to laugh at them. Gorogly walks over Hasankhan. In the manuscript, a herdsman named Kholdorkhan tells Karakhan about the wedding, and when Karakhan sees that his daughter has been humiliated by Ahmad sardor, he walks to Chambil over Ahmad sardor.

In the Uyghur manuscript, great attention is paid to Kholdorkhan Pahlavon. Since the Eastern Uzbek version mentions both the Crimean king Kholdorkhan and Gorogly's hero Kholdorkhan, the reader is confused about the Kholdorkhans. For example 8042-inv. the manuscript mentions Kholdorkhan, the king of Chinoron, and the plot ends with a victory over him. The Uyghur manuscript mentions only the hero Kholdorkhan, not King Kholdorkhan. Hence, the branch describing the invasion of the Crimean khan Kholdorkhan is not given in the Uyghur manuscript.

In both the Uyghur manuscript and the oral version, the hero Kholdorkhan Ahmad demonstrates heroism in exposing the sardor's deceptions. The epic of the Crimean king "On the war with Kholdorkhan" and one of the sons of Gorogly's epic "On the hero of Kholdorkhan" were a separate branch. We can see this in the Uyghur manuscript. Because the plots dedicated to them are given as separate epics. In the Uzbek edition, Ergash Jumanbulbul oglu sang along with these songs. In addition, they sang to the extent that they did not affect the content of each other in the slightest. The plots are intertwined.

The epics of the Crimean king Kholdorkhan and the hero Kholdorkhan were formerly separate epics and were added by the *bakhshis* based on their names. As a result, the size of the oral version has expanded slightly. If we take into account the fact that the manuscripts pay more attention to brevity and detail, we can be sure that the oral versions of these epics also had a much wider range of branches.

In the Uyghur manuscript, Zaynabshah's father, Karakhan, Kholdorkhan, and Kholdor Bekzoda, accompanied by an army of forty, invaded Ahmad Sardar. He was in a good mood. When he

heard the news of the army, he went out with an army of twelve thousand.

They returned with the army to Kholdorkhan's tent. Gorogly was amazed to see Aga Yunus pari, Zaynabshah and her grandchildren here. They returned to Chambil, saying, "Well done, thank you". Ahmad chased Chambil away after insulting the captain. Thus, Hayvazkhan again ruled the country with justice.

He ruled for fourteen years in this way. Gorogly was one hundred and twenty years old. When he said, "What will you cry for when I die?", Aga Yunus, Misqal and Gulnor cried. In the Uyghur manuscript, the poem "My childless sultan from the world" is given:

*Бухоронинг бир тумани Регистони,
Тоza мато кийган экан аристонни,
Фарзандли уйни кўрсам гулистонни,
Ўзинг, сен, Чамбилбелни бек-султонни,
Дунёдан фарзандсиз ўтган султоним [1].*

*Бухорони бир тумани Туркистон,
Тоza мино (майно) келар экан ўристон,
Уйингда фарзандинг йўқ (са) Гўристон,
Ўзинг ўлгач Чамбилбелнинг Чўлистон,
Дунёдин бефарзанд ўтган, султоним [4].*

It seems that in both manuscripts the poems are written in a peculiar style. But in the process of comparing the poems in the manuscripts, we can see that the Uzbek version is more artistically and stylistically perfect than the Uyghur version. "Hasan and Avaz wept bitterly, saying, 'It is true that a man should be a sultan in his own country until he becomes a sultan in his own country'" [2]. The toponym "Hudak Lake" is given in the Uyghur manuscript as "Ovdak Lake":

The Uzbek version was published in 2010 under the editorship of folklorist Tora Mirzaev under the title "Hikoyati Gorogli sultan". This edition includes a selection of artistically more mature poems.

In the Uyghur manuscript, although some poems in the lithographs of the Uzbek epic "Gorogly" are similar, it is possible to see that some of the abbreviations and omissions have been omitted. In the Uyghur manuscript:

*Юракимда бордир ажаб бир армон,
Иш бўлмас қудратли ҳақдин бефармон,
Меҳмон йигит, хуш келибсиз бу ерга,
Қулоқ солиб англаг бунни, бегижон [1].*

*Юракимда бордир ҳар турли армон,
Иш бўлмас қудратли ҳақдин бефармон,
Меҳмон йигит, хуш келибсиз бу ерга,
Қулоқ солиб тингла муни, бегижон [5].*

The narration of Avazkhan and Botakoz consists of twenty-four verses in both manuscripts. The question and answer of Gorogly and Avaz are also eight points in both manuscripts. Gorogly had an elder named *Yortiboy* (Boqiboy aksakal in Uyghur manuscript): *Мурти шондай, оғзи эски қондай, бир кўзи ниёладай.* (Murti was like a shop, his mouth was like an old bag, and one eye was like a bowl).

The ethnonym "Uzbek" is found mainly in the manuscripts of the eastern Uzbek versions. In the Baku stone of 1927, the compound "*Ozina bek*" was used. This combination also explains and expresses the qualities of "*Ozina bek*" as a famous name.

The poem in the Uyghur manuscript "*Avazning arazi*" ("The Story of Avaz Oglon") is copied from the Uzbek version in its entirety. It is noteworthy that at the same time, the branches of "*Hikoyati Gorogli sultan*" ("The Bringing Avaz") were completely copied from the stone. This poem, which is called "Appeal to the gatekeepers", is one of the traditional ready-made poetic texts and is found in the epics "*Kuntugmish*", "*Hasankhan*".

The poem "*Armonim qolmadi*" given in the manuscript number 953 was omitted in the Uyghur manuscript. "*Autobiographical Veteran*", consisting of eighteen verses, is one of the poems that form the ideological basis of Gorogly's epics. This poem is given at the end of the manuscript in seventeen verses.

Ahmad sardor did not like the fact that Gorogly raised Avaz as khan in his place. After a few days of exile from the country, he traveled to the city of Zanggi. His king had an army of ten lakhs. Ahmad Khan urges the King of Zanggi to march on Gorogly. The king of bells writes a letter telling Gorog to submit and sends an envoy. In a fit of rage, Gorogly cut off the ambassadors' ears and noses and hung them around their necks.

Filling a golden glass with wine, he asks if anyone is willing to walk on this wine, the King of Zanggi. At this point, Avazkhan makes a demand. In folk epics there are the words "talab", "savash". These words mean struggle and battle. Alone, he goes to the "savash" or fights and fights. Goes to "fight" with an army or guys.

The practice of drinking wine in folk epics is a test of heroes, a test in general. Keeping wine in the folk epic is an invitation to a test, a journey. The person who takes it must pass a test, or perform a difficult task. You can't just drink a glass. Jam is the symbolic meaning of the call to perform any test. The hero who drank the wine in the cup had to go to "demand". Either he would take any girl back, or he would get ready for battle and ride.

In the Uyghur version, Gorogly asks for a candidate to "bring Avazkhan" and "fight with the king of Zanggi." In one of them Hasankhan and in the other Avazkhan take the cup. Gorogly tells Avaz: "The life of a fish is with water, and my life is with numbers". This analogy is found in many of the "Stories of Gorogly Sultan" and the eastern Uzbek epic "Gorogly". On this basis, we can say that the East Uzbek epic "Gorogly" was the basis for the formation of manuscripts of Uyghur epics.

Gorogly sent Avazkhan with a blessing. Avazkhan marched into the innumerable armies of the Zanggi. They wrapped their heads in red ribbon (ribbon). Hence the term "Redheads". According to some reports, they were representatives of the Shiite sect, wearing twelve ribbons of red ribbon on their heads. During this march, Avazkhan came to the tent of the daughter of the king of Zanggi. He will be asleep with forty maids. Entering the girl's tent, he took out the precious ring and scarf in the girl's hand and rode off. He fled, saying, "Be careful, Amir Gorogly's army has arrived." In the morning the girls were amazed.

This motif is similar to the plot of folk tales in which three brothers take the queen's ring from the royal palace.

According to the next scene, the daughter of the King of Zanggi angrily drove away her maids and was left alone in the tent.

Avazkhan decided to kidnap him. He grabbed the girl's hand as he entered the girl's tent. The girl woke up and drew her sword, saying, "I caught the thief." Avazkhan smiled. The girl stared at his radiant face and fell in love. He went to Chambilbel with Avaz with his consent.

The plot of this station is significant in that it is based entirely on fairy-tale motifs. But it has already been formed as an epic.

According to the legend, the next day the maids reported this to the King of Zanggi. He summoned the Kurandazs and sent ninety thousand troops in the footsteps of Avaz. They grabbed Avaz and the girl. They imprisoned Avaz. Layla Kir escaped and went to Gorogly's country. Gorogly arrived, preparing his ten young men for battle. They hung the voice on a pole two hundred cubits from his hand. Seeing this, Gorogly did not rest and went into battle. He fought 21 nights.

Here again mythological elements, motives are visible. At the behest of the king of the bells, a ninety-year-old witch turned Avazkhan and his daughter into pigeons and drove them into the city of the bells. Gorogly finds out about this. As soon as Gorogly informed Aga Yunus, Aga Yunus became a horse, flew after them and chased them away.

The witch took them to the ground and read a spell and turned them into a deer. He chased himself up the mountain like an eagle. Yunus *oga* also turned into an eagle and chased. At this time the deer and the eagle came across a well. The witch turned them into fish and she herself fell into the well in the form of a snake. The trio became a black bird with the magic of a witch, and Aga Jonah attacked the pair. Yunus *oga* was helpless because he was alone. At that moment he smoked the fur his uncle had given him. His uncle, who was standing on the 7th of Kuhikof mountain, immediately arrived and cast a spell to restore the girl and Avazkhan, the Aga Yunus couple, to their original appearance. They hugged. At that moment, the voice of the "*devil, the devil, the devil*", was heard, and the world was filled with darkness. It was the sound that came when a witch died.

Yunus aga sent Avazkhan to Gorogly and returned to Chambil with his daughter. The phrase "Kuch nurgun" (strong) is used here. This is the same as the term "Nuyurgun botir" in rubies. It is not surprising that the origin of this was "Nur Kun", which was the basis for the formation of the name Nurali and this branch.

Yunus aga brings the wrestler from Arabia with the permission of Gorogly. The Gol wrestler pulled out a maple tree by its roots and swept away the Zanggi army. They were defeated and wished "well". Gorogly reconciled with them, gave them peace, and brought Ahmad Sardor back and they watched the wedding for forty days and nights.

Here, at the end of the manuscript of the manuscript, is a poem of seventeen verses, "I have no hope."

They took the daughter of Ahmad Sardor and the king of Zanggi to Avaz, achieved their goal, and in turn drank the wine of death (Uyghur manuscript).

In the final part of the final, at the battle with the King of Zanggi, we see that the events of the final part of the epic "Princess Ayyor", which is part of the Uzbek "Gorogly" epics, were taken in full, without any changes. We also witness a wonderful example of mythological motifs, evolution. For example, giants and fairies are mythological epic plots, while witches, lizards, pigeons, and falcons form epic plots typical of fairy tales. And the witch is one

of the first appearances of the licking old woman. It can be said that this last branch was formed from the beginning to the end on the basis of fairy tales and legends, the motives of myths.

Academician T.Mirzaev in his article "Four Hasan of Gorogly" states his more definite conclusions about the epic "Kholdorkhan". The teacher notes that the part of "Kholdorkhan"'s epic "Ahmad Sardor's Attack on Chambil" was published by the great folklorist Hodi Zarif in 1945 under the name "Chambil's Defense" in the journal "Almanakh".

There is another episode in the epic where the wrestlers of the two sides tried their best before the war, and in some cases it decided the fate of the battle. This tradition has been incorporated into epics by bakhshis as an epic plot. Gorothli's Kholdorkhan wrestler goes out to fight the enemy wrestler and defeats him.

In the epic "Kholdorkhan" through the activities of two heroes of the same name (Kholdorkhan Pahlavon and the Crimean khan Kholdorkhan) it is necessary to work in the world. The fact that one Kholdorkhan lived for the celebration of goodness and the other for the realization of his evil intentions encourages the reader to draw vital conclusions without being indifferent.

In the Uyghur manuscript, Gorogly is given in the style of Amir Gorogly, and in the Eastern Uzbek version in the style of Gorogly Sultan. In Tajiks, Kazakhs and Karakalpaks it is called Goroglykhan. In fact, the epics "Gorogly". The epic "Gorogly" itself is a lyro-epic legacy formed since the creation of world civilization, and it is a great epic plot. However, to this day, regardless of the number of Gorogly epics, he has combined a number of epic, lyrical and dramatic plots, re-improvised. For example, if we look at the manuscript of the epic "Birth of Gorogly" (inv. 9590) [6], on the basis of epic plots dedicated to the birth of the protagonist, a number of lyrical and dramatic plots are combined. The events of "The death of Gorogly's mother, his birth and discovery in the grave, his naming". There are many lyrical and dramatic moments in these events.

The manuscripts of Uzbek folk epics also show the issues of re-incorporating some of the ancient plots into the structure of epics, their use in the creative process, ie poetic interpretation. For example, in prose texts: In the Uyghur manuscript, Avazkhan takes away a precious ring and a scarf from the daughter of the king of Zanggi. This plot is influenced by the plot of the fairy tale "Three Brothers". Or the giants, fairies, the underworld in the epic "Princess Ayyar" – the city of Torikistan, the transformation of the Queen into a dove, Gorogly into a ring - all this is the result of the interpretation of ancient mythological plots.

Images and events related to Islam, including the four quarters, twelve imams, and forty chiltans, came and fought for Gorogly, giving him 120 years of strength, high state and prestige, Girat, when Gorogly was in a difficult situation, especially in the eastern Uzbek versions Oshik Aydin Pir, a historical figure whose real name was Shahobaddin, lived about fifty years before the Mongol invasion and was given an interpretation in the epics, and even a special branch of the "Gorogly" epic. It should be noted that a special epic is dedicated to folk epics.

Hence, these epic plots played an important role in the formation and spread of folk epics, including manuscript epics. Apparently, some epic plots have undergone a process of interpretation and improvisation and have become ingrained in the epic.

Kidnapping of a girl still exists in some Turkic peoples, including Karakalpak customs. This custom is extremely ancient, and after the advent of Islam, most peoples abandoned this custom because it was not in accordance with the laws of Islamic law.

One of the heroic deeds he performed to show the true heroism of a hero in folk art was to bring a girl or kidnap a boy. The kidnapping of a boy and his abduction or the kidnapping of a girl and marrying him are among the epic plots that show the heroism of the protagonist.

When religion Islam came, many such customs were condemned by Islam as the customs of ignorance and put an end to them. These customs and their manifestations are embedded in folk tales, legends, as well as in epics and their manuscripts, and are preserved in this way.

Of course, it seems that at the heart of every epic plot lies a real or vital basis, a reality, and manuscript epics have played a worthy role in the survival of this epic plot.

The fact that the king of bells sent a letter to Gorogly calling for war is also an epic plot. Prayers are lyrical plots. Battles to enhance the drama, the seven-syllable poetic texts cited to describe the protagonist's horse-riding movements, and the descriptive texts that formed the basis of the dramatic plots in the epics.

War, heroism, romance, historical epics focus mainly on epic and dramatic, while romantic-adventure epics focus on lyrical and dramatic plots. We will talk about this again.

Uzbek folk epics "Gorogly", unlike the epics of some Turkic peoples, were formed and spread only in the genre of "epic". In

this process, it is worth noting the unparalleled services of the people's *bakhshis*. How many epochs, creative processes does each plot go through to reach the level of an epic. Our *bakhshis* have done a lot of creative work here.

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