

THE PLOT OF THE EPIC “A STRANGER IN LOVE” IN UZBEK AND AZERBAIJAN FOLKLORE

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Annotation: in this article, the plot of the epic “Asik Gharib” is widely given in Uzbek and Azerbaijani folklore, and the similarities and differences in the folk oral creativity of fraternal peoples are analyzed theoretically methodologically.

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The issue of mutual influence and connections in folklore studies has only just begun to be studied. From this point of view, the works of researchers such as Kh.T. Zarifov, T. Mirzaev, K. Imomov, B. Sarimsakov, M. Takhmasib, M. Seyidov, O. Nabiev, V. Veliev. A. Abid on the connections between Uzbek and Azerbaijani folklore have become the basis for new research in the comparative folklore of both fraternal people. If we look at the history of folklore connections between the Uzbek and Azerbaijani people, we see that their roots go back a very long way. The historical ethnic unity of the Uzbek and Azerbaijani peoples at a certain period, their close living together, socio-economic and political ties indicate the existence of ancient literary ties between the two people.

The study of folklore connections is the only means of determining the uniqueness of each people's folklore and the widespread distribution of folk masterpieces. Comparing similar plots or motifs can yield effective results in studying the issues of connection and influence. The plots of many epics of a romantic nature have a common character in Central Asia and the Transcaucasus. We can see this in the example of some epics. For example, epics such as "Oshik Gharib- A stranger in love", "Vomik and Uzro" or "Kozi Korpesh and Bayan Suluv", "Tahir and Zuhra".

The epic poem "Oshik Gharib and Shahsanam", which is widespread among the people of Central Asia and Transcaucasia, is of great importance in studying the mutual relations, connections, ethnographic proximity, and certain commonalities and differences in the socio-aesthetic development of the peoples of this region.

In particular, the comparative study of the Azerbaijani and Uzbek versions of the epic poem "Oshik Gharib and Shahsanam" is of scientific and practical interest. When it comes to the common and different aspects of both folk epics, it is first of all appropriate to compare their plot lines. It should be noted that the Uzbek folk epic "Oshik Gharib and Shahsanam" and the Azerbaijani folk epic "Oshik Gharib" have a sharp difference in terms of plot. In the Azerbaijani version, the action takes place in Tabriz.

The story begins with a description of a merchant named Muhammad and his family living in the province of Diyarbakir, while the Uzbek version is somewhat traditional, namely the story of the meeting of Shahsanam, the daughter of the king of Diyarbakir, Shahabbos, and Gharibjan, the son of his minister Hasan, and the details of their agreement to be their godchildren when their

children grow up, and the breaking of the agreement when Hasan the minister dies. The events that follow are also completely different from each other. In the Azerbaijani version, a series of events leading up to Rasul (Gharib) seeing Shahsanam in a dream and searching for her (the episode of the robbers, Rasul losing his money and starting to learn a craft) are not in the Uzbek version.

In that version, the story begins with Shahsanam and Gharib studying together and falling in love, but the king prevents their love by expelling Gharib and his family from the city, and Gharib becomes a wanderer. In the further development of the plot, two different events take place in both folk epics. Here, it is necessary to pay attention to the difference in the motives that give impetus to the further development of events. In the Uzbek version, the main obstacle for Gharib and Shahsanam to meet each other is the opposition of the girl's father, Shahabbos. Here, the motive acquires a social meaning, that is, social inequality, Sanam being the daughter of a king and Gharib being a representative of a lower class, serves as the main obstacle for the union of two loving hearts.

This, in turn, gives grounds to think about certain elements of social consciousness in the Uzbek version of the epic. Thus, in the Uzbek version, there is the first reason to interpret the epic not as a work of narrow domesticity, but as a socio-domestic work. In the Azerbaijani version, there is no serious social obstacle for Gharib and Shahsanam to meet. The girl's father, Haji, is not against their being together. Only if Gharib brings 40 bags of red gold to Kalin Badali, the matter will be resolved. In this version, this motif serves as the main motif that provides the further direction of the plot.

When Gharib leaves the country in search of gold, the image of Shahvalad appears in the center of events. According to the further content of the work, Shahvalad tries to destroy Gharib in order to get to Shahsanam, but in the end, unable to achieve his goal, he is forced to marry Shahsanam to his lover.

It seems that here, while Shahvalad's attempts to reach Sanam are carried out in a domestic intrigue way, in the Uzbek version they are different and more dramatic. In the Azerbaijani version, Shahvalad is the son of Shahvalad's aunt, a relative. He cannot forcefully marry Shahvalad due to his high status. Because they are equal in status. Therefore, Shahvalad does not have the opportunity to achieve his goal by force. The only way for him is to kill and destroy Gharib by any means necessary. In the Uzbek version, there is another fact that can be interpreted as social inequality. According to the story, after Shahvalad's father, Shahabbas, dies, Shahvalad becomes king. Shahvalad is now subordinate to Shahvalad due to his position. Shahvalad proposes marriage to the girl twice. Each time, the girl refuses. The third time, on the advice of his concubine Sanamjon, he agrees to marry Shahwalat, setting a condition for a period of seven months.

At first glance, the issue we are considering seems irrelevant here. However, if we look at the logic of the incident, the issue becomes clear, that is, Shahsanam was forced to marry Shahwalat even without the advice of his concubine. Because, as we noted above, he was a subordinate of the king. If the girl refused Shahwalat again, the king would have to take her by force. So, Shahsanam acts wisely, taking these aspects into account and with his own goal in mind. In this passage, there is another reason to talk about the social pathos of the work.

Now let's dwell on the final part of both versions. In the Azerbaijani "Oshik Gharib" Gharib enters the wedding day of Shahsanam and Shahwalat and introduces himself to the girl. When Shahwalat recognizes Gharib and attacks her with a dagger, Gharib's friend Dali Mahmud snatches the dagger and attacks Shahwalat.

Shahvalat is frightened by this situation and says that he gave Shahsanam to Gharib, and in return he is given Gharib's sister as a wedding gift.

In the Uzbek "Oshik Gharib and Shahsanam", the solution is completely different. Shahvalat is forced to release Sanam and Gharib under direct pressure from the people. In the finale of the work, it is emphasized that the people are the only force that can force the king to agree and give in. That is why Gharib says:

“I'm hot in every pot like salt, I'm falling into the river of love.

I am a fool, I play with songs,

If the people are with me, they will play with me. “

He proudly exclaims. This, in turn, leads to the idea that oppression can only be fought through the people, the organized masses of workers. It seems that the role and task of the people as the only social force in the epic is very correctly assessed and once again gives full grounds for interpreting the Uzbek version of the folk epic as a socio-domestic epic.

Above, we have touched upon some of the differences between the Azerbaijani and Uzbek versions of the epic "Oshik Gharib and Shahsanam". This should not lead to the idea that both versions of the work were created from completely different sources in terms of their fundamental principles. There are similarities in the plot lines, the system of images, and some motifs of both versions, which indicates that the source and roots of this epic are the same, but that over time it has undergone various changes and adaptations due to the fact that our people have certain differences in terms of the development of national ethnic, ethnographic, and social consciousness.

In particular, it is possible to list common features in both versions of the epic. First, in both versions, in addition to the central characters, the characters of Shahsanam's concubine Akcha Kyz and Shahvalat participate. Their goals, tasks, and place in the work are almost the same, that is, Akcha Kyz is embodied in both epics as a wise woman who is loyal to Shahsanam, fights for his happiness, and tries to bring those who love her to peace. Shahvalat is a negative symbol of evil, who will stop at nothing for her own benefit. Secondly, there is a certain similarity in the place names. In both epics, Gharib arrives at the wedding from the city of Aleppo (Khalaf). Thirdly, there is a similarity of motifs in both folk variants. For example, at the beginning of the epic, Gharib's father dies, his mother goes blind, Shahsanam's condition, Shahsanam's ring is placed in Gharib's bowl, etc.

It should be noted that there are certain phonetic changes in some aspects, based on the characteristics of the Azerbaijani and Uzbek languages.

In conclusion, it can be said that the folk epic "Oşık Gharib va Shohsanam", which is a common artistic monument of the Turkic peoples, has undergone certain changes over the centuries according to the national characteristics of these peoples, in particular, the Azerbaijani and Uzbek peoples, which is why one of them should be evaluated as a domestic epic, and the second as a socio-domestic epic.

Thus, under the influence of the political, economic, and cultural ties of the Uzbek, Turkmen, Azerbaijani, and other peoples, literary and folklore ties also developed, and these played a major role in embodying the common features of the epics.

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