



IJIRCCCE

e-ISSN: 2320-9801 | p-ISSN: 2320-9798



INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH

IN COMPUTER & COMMUNICATION ENGINEERING

Volume 9, Issue 6, June 2021

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 7.542



9940 572 462



6381 907 438



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Artistic ethnography in versions of the epic "SHIRIN and SHAKAR"

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ABSTRACT: This article discusses the art ethnography in people's epics. The emphasis is on the artistic function of the bird's image in people's poems.

KEYWORDS: ethnography, folkepic, creativesample, artisticethnography, artisticfunction.

The plot of the epic "Shirin and Shakar" is found in the epics of almost all Turkic peoples living in Central Asia. For example, Kazakh epics such as "Shokir-Shakarot", Kyrgyz "Jonish-Boyish", and Karakalpak "Shirin-Shakar" are examples of epic creations that are very close to each other in terms of plot and motives.

Karakalpak scientist K. Maksetov notes that the story "Shirin and Shakar" is close to the plot of such stories as "Mungliq va Zorliq" (Kazakh folk tale - commentary business – M.N.) Shahriyor (1, 171). The direction of the events in the version of the story "Mungliq va Zorliq" by Murod Otaboy o'g'li is not so close to the plot of the story we are studying. In stories such as "Mungliq and Zorliq" and That is, children do not directly conflict with their stepmother. Perhaps, as soon as they are born, they will be deprived of their father and mother because of the enmity towards their mothers. Another important difference is that in these stories the adventures of the twin brothers are unique. In the story "Shirin and Shakar" and its existing versions, siblings or twins are in direct conflict with their stepmother. Children are the main victims. Slandorous stones thrown at second mother target children.

Evidence suggests that these stories have some similarities in terms of common motives for disagreement. As for the storylines, epics like "Mungliq and Zorliq" have their own storyline, "Shirin and Shakar" and its versions are highlighted by separate events.

The famous part of the novel "Shirin and Shakar" is the son of Fozil Yuldash and his contemporaries, the poet Polkan. Also sang Bekmurod Juraboy o'g'li, poet Yorlakab Beknazar o'g'li (2, 71), Saidmurod Panokh o'g'li (3.5). Also, the Khorezm section of the story, which is also included in the repertoire of Matnazar Jabbor o'g'lu, is explained by the fact that this section of the story was a student of the Karakalpak poet Kurbanboy Tadjibayev (4, 1-2).

Of the above-mentioned sections of the poem, only Fozil Yuldash o'g'lu's sample is included in the repertoire. Our observations show that "Sweet and Sugar" is also part of our modern fiction. In particular, Ruzi bakhshi Kultura o'g'li from Kashkadarya sang this story in our recent history at weddings.

According to Abdimumin Kahharov, an associate professor at Karshi State University and a researcher of folk tales in the Surkhandarya-Kashkadarya oasis, another version of the poem, entitled "Erali and Sherali" and included in the repertoire of the Islamic poet Nazar o'g'li, is from Dehkanabad.

In addition to the episodic images in the story "Erali and Sherali", there are a number of other images that have a certain significance in revealing the character and characteristics of the protagonists. In particular, Hamro, a gardener, Umar, a school friend of the heroes, Akila, a daughter of Kambar Zargar, and Gavur, a wrestler from Ishkamsal, serve to fully embody the human images of the heroes in the listener's imagination.

There is also a difference in the name of the epic place. For example, in the epic "Sweet and Sugar" epic places are named Kuyonki, Zebit desert, Chibich lake, Haqiq mountain, Zil mountain, Kokgumbaz singari, in "Erali and Sherali" the names of cities such as Bulgar, Baghdad, Ishkamsal, Ulug mountain, Arpali chag. There are epic names in the style of Yulduz Mountain, Kainarbulak.

When comparing the Uzbek version of the poem with the Karakalpak version called "Shirin-Shakar", the typological and different aspects of the versions stand out. In particular, one of the protagonists in the version of Fozil Yuldash o'g'li is interpreted as the son of a khan, the other as a minister's child, the death of the minister's wife and the adoption of his son by the khan.

The Islamic poet Nazar o'g'li's version corresponds to the Karakalpak version of the story in several episodes and motifs. This indicates that the version of the Islamic poet Nazar o'g'li is closer to the Karakalpak version than the version of Fozil Yuldash o'g'li. In particular, the Islamic poet plays an important role in the birth of heroes in the son of Nazar, the apple given to the khan by Oppokhuja eshan, while in Kurbanboy destination Ayer bobo gives a pomegranate to the khan. The similarities between these versions are evident due to the naming of the heroes. Also, in both versions, the characters in the form of Kalandar or beggars are, in fact, named after the children, who are the constant patrons of the heroes.

The motive for asking for permission before the heroes go hunting is also available in the Karakalpak version. In the version of the Islamic poet Nazar o'g'li, with the permission and blessing of a gardener, mother and close friend, Kurbanboy Zhirov asks permission from his father-khan.

All versions and versions of the story contain an episode related to hunting. In some versions, especially in the Karakalpak version, Shakar says not to burn the goose. In the Uzbek version, the opposite is true: Shirin opposes the offer to shoot the goose and tells her brother that it will not work.

The same motive, that is, the idea that shooting a goose can lead to misfortune, is also expressed in the language of the heroes of the national heroic epic "Alpomish".

According to Alpomish, Alpomish's sister, who was in prison, wrote a letter to the Swallow, tied it to the goose's wing, and the goose flew towards Alpomish. A young man living on Mount Shekaman wants to shoot this goose. The mother then told her son that it was incapable of shooting the goose and encouraged him to change his mind. The boy says to his mother:

O'tirishda sening ko'ngil hushingmi,
Shu yolg'iz g'oz, yo ena, o'ynashingmi? (5, 53)

Sources only on ethnography indicate that geese and ducks occupy a special place in world mythology, especially in the mythology of the peoples of Central Asia. In general, L. about how a person perceives the image of a bird. I. Rempel makes the following comments: "Bird is a symbol, symbol, personal image of the Universe and nature, which embodies the material and spiritual world of human feelings and imagination in a broad sense" (6.31). The above-mentioned episodes in the epic "Alpomish", as well as in "Sweet and Sugar" by Kenjaoyim, confirm this idea of the researcher. From time immemorial, birds such as geese and ducks have been depicted in Central Asian folklore in general as lovers. In most cases, a goose represents a boyfriend, a duck, and a girl a lover. A similar symbolism is observed in the Khorezm folk tales, which belong to the "Oshiq" series. (7, 279)

L. II. Rempel notes that in the 6th and 8th centuries, images of birds such as ducks, geese, pheasants, and peacocks were painted on cloth, metal objects, and on walls. (6, 32)

Researcher of poetic symbols in folk songs Sh. Turdimov concludes that "according to the imagination of the ancient people, the goose is a symbol and ambassador of the noble spirit" (8)

In the story "Shirin and Shakar", the story of Kenjaoyim carrying a goose in her blanket is not only mentioned in folk mythology as a lover, but in some cases even in the case of a child. This, in turn, reinforces the notion that the image of the goose is viewed primarily in a positive way in the folk mythological imagination.

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SJIF Scientific Journal Impact Factor
Impact Factor: 7.542



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STANDARD
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