



THE IMAGE OF BARCHIN IN THE UZBEK-KARAKALPAK VERSIONS OF THE EPIC “ALPOMISH”

Nodira Allambergenova Gulmurzaevna,
Associate Professor of the Uzbek Literature
Department of NSPI named after Ajiniyaz

ANNOTATION

In this article, the character of Barchin, who is considered the main character of the “Alpomish” epic, is compared based on the Uzbek and Karakalpak versions. In this, the similar and different aspects of Barchin's image are compared on the basis of examples given from the versions of the epic, and a number of scientific conclusions are drawn. Based on the analysis of the character of Barchin, one of the main characters of the epic, common and unique features of both national versions are determined.

Keywords: epic, protagonist, female image, comparative-typological analysis, similarity, originality.

The heroic epic “Alpomish” is spread among almost all Turkic-speaking peoples as a work with its own artistic form, volume and content. That is why “the folklore of Central Asia cannot be studied separately from the Turkic peoples who are their neighbors”[6.20]. According to the opinion of Hamid Olimjon, one of the first researchers of the epic: “Alpomish”, which describes the “qungiro” in Uzbek, Karakalpak, Kazakh, etc., one of the oldest clans, entered the oral literature of the peoples living in Central Asia and is a common epic between them”[8.4].

In almost all versions of the Uzbek and Karakalpak versions of the “Alpomish” epic, the birth and maturation of the main characters are interpreted to a certain degree abnormally. At the same time, their unique characteristics - extraordinary strength, not burning in the fire, not drowning in water, not being pierced by arrows and spears, are evidenced by oral creativity. However, “... in the variants of epics there is a similarity within the same plot, similarity in content and essence, each of them has its own characteristics, colors in images and expressions, which makes the options one of the most artistic, aesthetic and pictorial aspects, differ from each other, erecting each colorful beautiful independent work”[3.6]

These features raised the Uzbek and Karakalpak versions of the "Alpomish" epic, which is based on the same old plot, to the level of a national heroic epic belonging to each nation.





“A number of scientific studies have been created in Uzbek folklore based on the comparative-typological method. In the researches of the famous folklorist H. Zarifov on the historical foundations of the Uzbek folk epics, in scientific works on genre features, genesis and artistry of Uzbek folk tales M. Afzalov, G. Jalolov, K. Imomov, H. Egamov, as well as in the works of M. Saidov, M. Murodov, T. Mirzaev, S. Rozimboev, Kh. Abdullaev, devoted to the study of epic traditions, composition of the plot and images of Uzbek folklore epics, the experience of comparing works with samples of oral art of the peoples of Central Asia and even the world was actively used” [4.92].

The experience of a comparative study of folk epics is also available in the Karakalpak folklore, and the doctor of philological sciences I. Sagitov defended his thesis on the topic “The Heroic Epos of the Karakalpak people” (dedicated to a comparative study of the Karakalpak epic with the epics of other Turkic-speaking peoples) is one of the first large-scale studies based on a comparatively -typological method in Karakalpak folklore. Such an approach expands knowledge about the peculiarities of everyday-ethnographic, socio-political, moral, artistic and aesthetic views of individual peoples, and accelerates the process of mutual understanding of nations.

In all variants of the Uzbek-Karakalpak versions of the “Alpomish” epic, the characteristics of the image of Barchin (Barshin, Gulparshin) have been deeply and widely interpreted. She is embodied as a very strong-willed, intelligent woman who knows how to think and draw the right conclusions in any situation. “Undoubtedly, only Central Asia is the cradle of the original creation of the image of Barchin,” says the folklorist G.Musina [7.71].

In the Uzbek version of the epic, in the version of Fazil Yoldosh Ugli, the character of Barchin first appears at the age of seven, when she had disagreements with her father and uncle, Boyburi, and she decided to move to the country of the Kalmyks. Barchinoy feels the conflict caused by the quarrel between adults, family and other nameless pains and sufferings, despite the fact that she is a young girl, she feels with inner pain the essence of this terrible event in the history of her family and says to her mother:

«Bu ko'chishing, ena, mening sho'rimdi,
Boy otamman biy boboma ne bo'ldi?
...Xo'ja kelsa, chiqar murid naziri,
Xotin bo'lmasmikan erning vaziri?!
Er deganning aqlin olmas bo'lurmi?
Aldab-suldab yo'lga solmas bo'lurmi?
...Bunda turmay qalmoq elga borarsan,
Qalmoqlardan ko'p zulmlar ko'rarsan,





Borib so'ngra ko'p pushaymon qilarsan»[1.78-79].

This passage is reminiscent of the folk proverb “The coming child is known in the cradle.” An literary expression of the flow of thoughts and feelings of a little girl growing up in the arms of her parents, these verses contain a warning that adults make irreparable mistakes. Although she is young, she also knows that the wife's place in the family should be an adviser - the “minister” of her husband. But she cannot look directly at her father. This is a normal, natural phenomenon of the national-spiritual environment. Therefore, she opens her heart only to her mother.

In the Karakalpak version of the epic, this character, who is called Barshin, Barchin, Gulparshin, performs a very important ideological and artistic task. Barchin, like Alpomish, is a benevolent child, she also grows up very quickly, grows up smart, beautiful and courageous. Barchin and the family of Boisari meet when they moves to the Kalmyk country. Although she does not take a direct part in the events, the girl's dissatisfaction with what is happening is noticeable.

While she was riding a camel, powerless, unable to convey her words to her father, joins her mother in mourning and absently says goodbye to the remaining comrades:

«...Aytsam, atam enem tilim almadı,

Allam basqa qansha qaygı salmadı,

...At shabilgan balent tawdin jolında,

Tohqısqı jurmedim Baysın elinde,

Bul dun'yada bir-birewdi kormek joq,

Korisemiz tańla máhsher kúinde»[2.8].

Folklorist I. Sagitov says about the image of Barchin: “She has a unique character, foresight, intelligence and resourcefulness. She finds a way out of the most difficult situations thanks to her intelligence. Gulbarchin also incarnates as a person who keeps his word and does not deviate from his word. She even keeps her promises to her enemies” [10.394]. She also ended up in Kalmyk at the age of seven after Baibori quarreled with her father. She grows up here. She grows up as a beautiful, polite, polite and strong-willed girl. Hearing her description, the Kalmyk king Toychikhan and the Kalmyk highlander Karadjan fall in love with her. The Kalmyks, who do not trust each other, at the same time make Kokaman their boss and matchmaker. Here Barchin shows that she is a very smart and resourceful girl. So that there would be no war and not look bad in front of the people, most importantly, hoping for the arrival of Alpomysh, she asks the Kalmyks for a six-month delay. After, she announces her marriage to the rider who will win the race. Barchin's condition is acceptable to both sides.



The image of women in the epic “Alpomish”, especially in the image of Barchinoy, who was able to rise to the level of a national hero of both nations, has a number of similarities and peculiarities. Such uniqueness and differences are especially evident in the description of the heroic external image of the bakhshi-jirous. In the Uzbek version of the epic, in the variant of the poet Fazil, the portrait of Barchin appears in different forms and appearances, initially in the following lines:

«Kokillaring eshilgandir tol-tol,
Har toluga bersa yetmas dunyo mol»[1.80].

Note that this picture was told by the mother of the seven-year-old Barchin, before the departure of Boysari and his comrades to Kalmyk. If we take into account that the image of a girl who lacks earthly wealth for every lock of her hair is used by her mother, then we can see that the meaning of value, not beauty, is understood. In the Uzbek version of the epic, in the version of Fozil Yoldosh, seven years after the arrival of Boysari and his companions in the Kalmyk province, attention is again focused on the portrait of Barchin. This is given from the Bakhshi language: “She is full-grown, fifteen fathoms tall” Appeared with the view of spirit, this is also an alp»[1.90]. At the same time, there is no equal in beauty. Her fame spread throughout the Kalmyk land. At the same time, bakhshi is trying to show new sides of Barchin's portrait. These descriptions are now given in the language of an old woman who came to marry Barchin to her son Karajan:

«Boysarining yaxshi qizi bor ekan,
Bir necha ko'rmakka intizor ekan,
Atlas ko'ylak xo'p bir yengi tor ekan,
Qirqin qizlar unga xizmatkor ekan,
O'n to'rt yashar ekan, ayni kamoli,
Boshida pirpirilar lovdon ro'moli,
Oydayin barq urar aning jamoli,
Odamni balqitar tegsa shamoli,
Boysarining shunday qizi bor ekan»[1.99].

Another method has been chosen for further description. This method is also directly related to the bakhshi language. He describes a portrait of Barchin in front of the Kalmyks who came to meet her:

«Barchin turur hurday bo'lib,
Tishi gavhar durday bo'lib,
Jamollari oyday bo'lib,
Misli asov toyday bo'lib,
Sag'rilari yoyday bo'lib,





Bir ming qo'yli boyday bo'lib,
Ko'zi quralayday bo'lib,
Ko'rganlarning ko'ngli to'lib»[1.113].

The above fragments are depicted from different places of the epic, in different situations and based on the imagination of other characters, so that when they are combined into a single whole, the picture and character of Barchin's image will be fully revealed.

“The sign of the nation,” says folklorist K. Maksetov, “can be seen in the language, clothing, household items, and even the food eaten” [9.8]. These thoughts are once again confirmed in the image of the Karakalpak version of Barchin.

The image of Barchin is presented with colorful lines in different variants of the Karakalpak version of the epic. Khojambergan Jirau describes the portrait of Barchin as follows:

«Talshıbıqtay tawlanǵan,
Kórgenniń aqılın alǵan.
Ap-appaq, yupqa dodaq,
Shashbawları shashaqlı,
Shashaǵı tolǵan monshaqlı,
Uzın boylı, keń qushaqlı,
On eki muqam, qırıq qılıqlı,
Omırawında moyını gez,
On tórt jasar,
Munaqqat penen sóz qatqan,
Hár naz etkende
Qıs toqsandı jaz etken...
Qamshı yańlı barmaǵı,
Gúmis yańlı tırnaǵı,
Ustaǵa barsań, sandal bar,
Sandaldı kór de, tósin kór,
Mollaǵa barsań qálem bar,
Qálemdi kór de, qasın kór,
Shershige barsań hinji bar,
Hinjini kór de, tisin kór,
Qara jerge qar jawar,
Qardı kór de, etin kór,
Qar ústine qar tamar,
Qandı kór de, betin kór... »[2.10].





Here we want to focus on the similes chosen for the portrait image. In both versions, the first thing that stands out is the beauty of Barchin - Oydayin barq urar aning jamoli», «Barchin turur hurday býlib», «Talshıbıqtay tawlangan, Kórgenniń aqlın alǵan» - is described.

If you pay attention, in both images, it is noted that Barchinoy is fourteen years old (On fourteen is mature; Fourteen is brave). However, in the Karakalpak version of the epic, Kurbanbai Jirau Tajiboev, her age is indicated as eighteen years old:

«Boldı endi periyzat,
On segiz jasar botakóz,
Omırawdan boyı gez,
Ol dún'yanıń júzinde,
Bolmadı endi, jigitler,
Gúlbarshınday sárýinaz.

Altın qalpaq basında,
Ózi on segiz jasında... »[2.281].

In our opinion, there are both social-natural and artistic-aesthetic bases for the two types of interpretations for the environment of the audience listening to the epic. In the first case, it is associated with folklore aesthetics, folklore and folk etiquette.

According to this etiquette, it serves the purpose of showing the hero's age or reinforcing the logic of the actual actions that takes to emphasize the strength, power, beauty, mental and spiritual maturity of the hero in contrast to his age. In some cases, the change of this image is not a violation of this etiquette, but a result of the worldview of bakshi-jiraus, striving to harmonize the artistic image with real life according to their imagination.

In ensuring the uniqueness of the national versions, the external image of the heroes - from their appearance to their clothing - is of great importance. For example: “Atlas ko'ylak xo'p bir yengi tor ekan», «Boshida pirpirilar lovdon ro'moli” Karakalpak version in Ogiz jirau version: Shashbawları shashaqlı, Shashaǵı tolǵan monshaqlı, in Kurbanbay jirau Tajiboev version «Sálpinshekli shashaqlı, Búldirsın shubar kóylekli», in the version of Esemurat jirau Jegdesin qiya jamılǵan».

Every word used in literature, especially in folklore, expresses the spirit of this nation, and the lines created by means of words express nationality and identity, as well as the way of social life and attitudes of the people. In both of the above versions, Barchin's beauty is compared to the moon, her teeth are like pearls.

In the Karakalpak version, Barchin's slender fingers are alluded to a whip and cane, and the color of her nails is silver, so this image is associated with the way of life of the Karakalpak people. In the life of the people who lived a regular, long life mainly with



cattle breeding, the whip as a work tool, reed as a raw material for livestock suction, tents and household furniture is familiar to jirau and the listener.

The image of the beauty of the mistress has a number of peculiarities along with traditionality. For example, the comparison of a mistress's fingernail to silver is a rare phenomenon that is rarely observed even in written literature. Therefore, such images serve to make national versions original.

Another such expression is the image of “Qis toqsandı jaz etken”, which historically was a wintering hut and pasture of cattle breeders, i.e. summering. In the given image, the girl's tenderness is able to turn such a frosty cold into summer, giving a national spirit to the expressions with its beautiful, unrepeatable and cuteness.

The simile “ábi-zámzem suwinday” used in the portrait image is related to religious beliefs, and it means life - the water of life. This expression is widely used not only in folklore, but also in classical literature. This is one of the forms of manifestation of religious beliefs in bakhshi-jirau worldview, along with showing the connection between folklore and written literature.

At this point, it is necessary to pay special attention to the expressions related to the score used in the image of Barchin: In “Alpomish”, - writes K. Yoldoshev, - the inconspicuous aspects of the nation's life are reflected with such high artistic skill that understanding it not only gives artistic pleasure, but also allows us to remember a number of forgotten aspects of our life.

It is said to Barchin: “Xol bo'lsin deb oq yuzingni tildiray” today is completely forgotten, but it refers to the custom of our women to cut the place between the eyebrows or the laugh line and put a blue spot in order to look beautiful” [5.134].

The Karakalpak national version of the epic, in Kiyas jirau variant, in the image of Barchin was used: “Betine qal tuser dep, enesi qattı suymegen”[2.406] or Karam Jirau's version: “Betine hakis bolar dep, Anası da onglap suymegen” [2.520]. These images related to the mole are related to the national ethnographic traditions used in the Uzbek version of Fazil Yoldosh to enrich the beauty of the girl, while the mole (kal, dag) in the Karakalpak variants are used so as not to spoil the girl's beauty. Even today, the expression “onasi o'pmagan qiz” is widely used among Uzbeks and Karakalpaks. So, the mother does not kiss her daughter is strongly used in the sense of protecting the girl's face so that there are no moles or spots on her face. These expressions are an incomparable sign in illuminating the national spirit of the people.

Although the character of Barchin is named the same in the versions of the epic, characters and experiences specific to each nation are expressed in their own way. Their closeness, common aspects show the common aspects of the heroes of both



versions, national-spiritual images provided their uniqueness and raised each image to the level of the main hero of the nation to which he belongs.

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