Artical interpretations if the Story "Yusuf And Zulaiho" in the Repertory of Khorezm Khalfa

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Abstract

The article analyzes the artistic interpretations of the epic plot about Yusuf and Zulayha in oral and written literature, the structure of the plot and the system of motives, different and almost identical parts of the plot in the written literature and the popular story "Turkish Yusuf-Zulayho". One of the main motifs in the work, the motif of the protagonist's throwing into the well, is distinguished by the fact that it fully preserves the ancient mythological notions and folklore traditions.

Keywords: epic plot, motive, image, epic, baxshi, folklore, genesis, evolution, mythological space, myth, folklore, mythology, legend, short story, fairy tale-novella, composition, zoomorphic image, cosmic model, animistic look, initiation, diffusion, structure, version, variant.

Introduction

It is known that among the Turkic peoples of Central Asia, including Uzbeks, oral and written interpretations of the ancient epic plot, known as "Yusuf and Zulaykho", "Qissai Yusuf", "Yusuf-Zulaykho", "Yusuf and Zulaykho" are widespread. EE Bertels, S. Haydarov, H. Rasul, J. Lapasov, A. Kurbanov studied the artistic interpretations of this plot in Uzbek literature, the historical and genetic basis of which is based on religious sources, including the example of the epic "Yusuf and Zulaykho" attributed to Durbek.[1. – Б.15-22:] Literary critic H. Safarova analyzed the sources and ideological and artistic features of Rabgozi's "Qisasi Yusuf Siddiq alayhissalam". [2. ] The folk version of the story "Yusuf and Zulayho" was studied by K. Tahirov, G. Ravshanova. [3. – С.140-1407] One of the first scientific comments on the epic interpretation of the traditional plot about Yusuf and Zulaykho in the Uzbek folklore belongs to the famous scientists VM Zhirmunsky and HT Zarifov. In their book The Uzbek Folk Heroic Epic, they discuss the unique nature of biblical epics, including a folk version of the epic Yusuf and Zulaykho about the beautiful Joseph, the wife of an Egyptian priest, which has been widely used in oral and written literature since the tenth century. From the 13th to the 14th centuries, interpretations of this plot appeared in Turkic languages (Ali and Durbek's epics). [4. – С.281] Most scholars who studied examples of Yusuf and Zulayho in the literature and folklore of the Turkic peoples of Central Asia also found oral versions of this epic. note separately. In particular, the well-known literary scholar BA Qarriev noted that in Turkmen folklore there was an epic "Yusuf and Zulayho", which was published separately from the epic Andalib. [5. – С.47.]

The scientific research of Uzbek folklorists has also proved this idea to be correct. In particular, T.Mirzaev and B.Sarimsakov touched upon the historical development and classification of Uzbek folk epics, noting that "a type of biblical epics was formed as a result of the processing of classical literature by bakhshis. For example," Yusuf and Zulayho "in this plot Persian and It is based on Turkish works."[6. – Б.23.] Folk version of the epic "Yusuf and Zulaykho" published by O. Mengliboev in 2011, [7. ] Sample prepared for publication by S. Ruzimbaev on the basis of a
manuscript by Niyazjon Khalfa Musaeva. [8. – Б.20-77] The traditional epic plot about Yusuf is widely known as a folk epic from the repertoire of Uzbek folk singers and storytellers. Although the oral version of the epic "Yusuf and Zulayho" was not recorded during the live performance of folk singers, it was found that there are several examples of it that are popular as short stories. Samples of the epic in the form of folk tales have a strong place in the repertoire of bakhshi, khalfa and short story. ) can also be seen in the example of the story “Turkish Yusuf and Zulayha”[9.] published by Alim Ravshan. In particular, the epic "Yusuf and Zulaykho" preserved in the hands of Niyazjon Khalfa Musaeva, living in the village of Kat, Shovot district of Khorezm region,[10. – Б.128-167.]

"Turkish Yusuf-Zulaykho"[11. ] written in Bukhara in the late XIX century and published in 1902 in lithography. emerged on the basis of verbal options prevalent among the people. At this point, we think it is necessary to dwell on another example of the epic "Yusuf and Zulayho." In 2011, the Khorezm publishing house in Urgench published Ortikboy Mengliboev's epic Yusuf and Zulayho.[12. ] Although it is noted that this work was written by one author, O. Mengliboev, the language, style, character and main essence of the narrative of the epic are fully consistent with the folk tales and epics on this topic. Accordingly, it is appropriate to evaluate this publication not as a work of art created by the same author based on the plot of Yusuf, but as an example of popular stories about Yusuf and Zulaykho.

A comparative-historical study of the history, sources, plot structure and motives of the folk versions of the epic "Yusuf and Zulaykho" plays an important scientific role in shedding light on the genesis and artistic evolution of the epic plots of Uzbek folklore. Therefore, in this article we will talk about the historical basis and epic interpretations of the motive of the hero in the epic "Joseph and Zulaykho" to throw into the well.

One of the most important motifs in the plot of "Yusuf and Zulayho" is the throwing of Yusuf into the well by his brothers, and the development of the main events in the epic is directly related to this scene in the plot. Joseph's throwing into the well is the epicenter of the epic, with the protagonist being rescued from the well by a merchant Malik and sold at a high price in the Egyptian market, and details of Joseph's meeting with Zulayha in Egypt.

According to the manuscript of Yusuf and Zulayho in the manuscript of Niyazjan Khalfa, his brothers, who knew that Yusuf was loved by his father, were jealous of him and said, “Although we are many, Yusuf is more dear to our father than we are to him. We have to kill Joseph or throw him into a pit.” They ask their father for permission to take Joseph with them to look after the sheep. When Jacob allowed Joseph to leave, his brothers took him into the wilderness and beat him to death. Then the eldest of them said, “Do not kill Joseph, but throw him into the well. He will die in the well, or he will be taken away by a caravan and sold into slavery, and we will be free from the sin of murder.” They agreed and threw him into a well on the road where the caravan passed. They slaughtered a sheep, stained Joseph's coat with blood, returned home in the evening, and told their father that Joseph had been eaten by a wolf.[13. – Б.132.]

In contrast to Niyazjan's copy of the epic, in the story "Turkish Yusuf-Zulayho" the depiction of Yusuf's throwing into the well is motivated on the basis of the traditional trinity of Uzbek folk tales. When the brothers took Joseph into the wilderness, Sham lifted him on a camel and struck him on the ground, and when he tried to kill him with a dagger, a bird appeared in the sky and said, When they returned, they took Joseph to a hill and began to torture him. At that time, from the hill, he said, “O son of Jacob, fear God and do not torment your brother in this world. If you kill Joseph over me, I will swallow you all at once.” When the brothers heard this, they told Joseph that they
should throw Joseph into a well. Then they take off Joseph’s shirt and throw him into a well.[14. – Б.14-15.]

In the epic "Yusuf and Zulaykho" preserved in the Niyazjan khalka bisot, there are no details about the description of the well thrown by Yusuf and the descent of the hero to the bottom of the well. In the Turkic Yusuf-Zulayho, this well is not interpreted as an ordinary well, but as a mythological place "left by Shaddod in ancient times" or "dug by Shaddod", "with many snakes and scorpions". When Yusuf, who was thrown into the well by his brothers, was about to reach the bottom of the well, Allah said to Gabriel, "O Gabriel, Joseph, seize the truth." Gabriel, who was sitting on a blessed tree growing in Paradise or in the seventh heaven, immediately came to Yusuf and grabbed him. From one of Gabriel's cries, the snakes and scorpions, which have taken up residence at the bottom of the well, go into the depths of the earth. Gabriel brings a throne for Yusuf and entrusts him to the throne. [15. – Б.16.]

According to Yusuf Siddiq, who played an important role in the artistic evolution of this epic plot in Uzbek literature and folklore, the well abandoned by Yusuf was dug by Som, the son of Noah, and is called Hubbul-ahyar, the well of goodness. [16. – Б.240.] The image of Shaddod, who is depicted in Turkiy Yusuf-Zulaykho as a man digging a well, has its roots in Arab-Islamic mythology. According to an epic plot in ancient Arabic folklore, Shaddad is a paradise-like place on earth - the legendary ruler who built Iram. [17. – С.186.]

Legend has it that this city, founded by Shaddad, was destroyed by God, but sometimes in the eyes of those who wandered in the desert or steppes.[18. – С.560.] In our view, in the process of the spread of Islam among the peoples of Central Asia, mythical images and related epic plots belonging to the arsenal of Arab-Islamic mythology were also mastered by the folklore of the local population. Thus, the tradition of depicting the image of Shaddod in Uzbek folklore as a legendary ruler of antiquity has emerged. The interpretation of the appearance of the well in which the epic hero fell in the story "Turk Yusuf-Zulayho" in connection with the image of Shaddod shows that the development of this epic plot was influenced by the mythological notions of the peoples of Central Asia, especially medieval myths.

Another peculiarity of this motif related to the well in the story “Turkish Yusuf-Zulayho” is that it depicts the reasons why the protagonist was thrown into the well not because of the jealousy of his cousins, but because of the promise of Yusuf to a hermit who lived in the time of Shish. In this case, the narrative method is used within the fairy-tale-like story, and the compositional structure of the work is enriched with introductory plots throughout the narration of the main events of the adventures of Joseph. One such incarnation, which embodies the process of plot evolution, is narrated to explain why the protagonist was thrown into a well. One of the ascetics who lived in the time of the Prophet Shish saw the description of Yusuf in the book one day and lost his mind and prayed to Allah that he had no desire to see Yusuf. Then Allah accepted the prayer of this hermit and said: "O hermit, go to the well dug by Shaddad and obey him, until you see the beauty of Yusuf in a thousand two hundred years!" When Zahid heard this call, he went down to the old well left by Shaddad and began to live there. By the power of God, he grows a pomegranate tree by the well as the food of a hermit. One day, Zahid saw Yusuf and greeted him. Yusuf took Alik and asked the hermit who he was and what he was doing in such a place. Zahid asks Yusuf who threw him into the well. Joseph replies that his brothers threw it. Then the hermit said to Yusuf, “O Yusuf, do not see this from your brothers, I have asked God to see your blessed beauty. Do not be angry with anyone. When I saw you, I had no desire in my heart.”[19. – С.560.]

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According to Yusuf's story in Rabguzi's story, the fruits of paradise are brought here by the command of Allah because the water in the well where the hero fell is bitter. The pomegranate tree growing near the well in “Turkiy Yusuf-Zulaykho” is a mythopoetic symbol that embodies the beliefs of our people about the cult of water, the idea of fertility and the resurrection gods. After all, "the pomegranate is a poetic image unique to the creation of the Turkic peoples, in particular, the ancient settled ethnic groups"[20. – Б.81.]

The image of pomegranate has a symbolic and mythological significance in the archeological finds found in the territory of our country. In particular, a statue of a woman holding a pomegranate in her right hand was found in Varakhsha, [21. – Б.81.] a of Anaxita holding a pomegranate in her hand was found in the ancient Khorezm monument.[22. – Б.331.]

The image of a goddess holding a sermeva branch of a pomegranate tree is also found in Kushan coins.[23.] The ancient basis of the motive of growing a pomegranate tree to feed the hermit, who inhabited the well for a thousand years in "Turkiy Yusuf-Zulaykho", is rooted in the mythological notions of our people about fertility, blessings and the immortality of nature.

In verses 15-17 of Surah Yusuf, one of the most ancient sources on which the epic Yusuf and Zulayha and the plot of folk tales are based, the description of Yusuf's throwing into a well is given as follows: Then, when they decided to throw him into the bottom of the well, We said to him, "You will inform your brothers of what they did. They will not perceive. " 16-17. When they came to their father in the evening weeping, they said, “Father, we left Joseph in front of us and chased him away, but he was eaten by a wolf. Now, even if we are telling the truth, you will never trust us.” 18. And they stained his shirt with false blood. ”[24. – Б.162.199]

The story of Yusuf's jealousy of his brothers and his deceptive throwing into a well to destroy him is uniquely described in the prose and poetic interpretations of this story in Uzbek literature. For example, in Nasiruddin Burhanuddin Rabguzi's Qissasi Rabguzi, when Yusuf was thrown into a well by his brothers, one of the angels of Allah ordered Gabriel to seize him. Gabriel grabs him and gently puts him in the well.[25. – Б.240, 272.] The artistic expression of this motif in the epic Yusuf and Zulayha, which is attributed to Durbek, is also in line with the interpretation in Qisasi Rabguzi: when Yusuf's brothers were thrown into the pit, the hero prayed to God and saved him. asks to stay. By God's command, Gabriel turns the stone in the pit into a throne, and Joseph sits on a royal throne.[26. – Б.30.]

It is well known that the fact that epic heroes are thrown into a pit or well for certain reasons is one of the common aspects of the folklore of the peoples of the world. In particular, in the plot of Uzbek folk epics and fairy tales, the motive of the hero's throwing into the pit has a special place. For example, in the tale of Erjalolkhan, jealous brothers throw their brother into a well.[27. – Б.219.] In the tale of the King of Egypt, his brothers tie Hamro's hands and feet tightly, cut out his eyes, and throw him into a waterless well on the right side of the pool. [28. – Б.54-55.]

The Uzbek folk legend "Ahmad Zamchi" [29.] depicts the hero taking the inside of the well with a giant and rescuing a girl held captive by evil forces. For example, in the tale of Abdulaziz, there is a motif of meeting two giants lying at the bottom of a well when the protagonist is tied to his legs and lowered into the well with his head. [30. - Б.119-120.] A specific interpretation of the motive of the protagonist being thrown (or lowered) into a well meets a mythological creature. It is also reflected in "Zulaykho". The motive of Yusuf, who was thrown into the "well dug by Shaddod", to meet a hermit at the bottom of the well, who had been waiting for him for a thousand years, reflects the mythical views of our people about the guards on the way to the underworld.

Joseph is thrown into a well and rescued by caravans, which means that the protagonist travels
to the “realm of the dead” that is supposed to be underground, and is symbolically “raised from the dead.” In this respect, this image has in common with Siyavush, who embodied the cult of the dying nature in the archaic mythology of the peoples of Central Asia, as well as with the images of Osiris in ancient Egyptian mythology.

The epic description of the hero's throwing into the well in the artistic interpretations of the ancient epic plot about Yusuf in the traditions of Uzbek epic and storytelling is based on the cosmogonic notions of our ancestors about the three parts of the universe: Blue - Upper World, Earth - Middle World and Underground - Lower World. Folklorist V.Ya. Propp notes that in ancient mythology, “the other world is divided into the upper worlds inhabited by the noble patrons of the hero and the lower worlds inhabited by his rivals. People live in the middle world, and the hero himself lives here.” [31. – C.34.]

According to M. Juraev's classification, the structure of the“ other world ”in Uzbek folk tales, which determines the direction of the hero's epic journey, is mainly interpreted on two different mythological models: a) horizontally ; b) in the vertical direction. [32. – Б.53] In the story “Turkish Yusuf-Zulaykho”, which explains the specific interpretation of the traditional motif associated with the well, we think that the hero's journey to the “other world” is based on a vertical model of trichotomous, three-part cosmogonic construction. In our opinion, the bird Blue, which appeared in the sky when Joseph was being tortured by his stepbrothers, is a zoomorphic image embodied as a symbol of the higher world, that is, the world of spirits. Because in archaic mythology, the bird is the upper part of the cosmogonic model structure, i.e., a symbol of the Blue World, which is conceived as the abode of spirits. In the animistic views of the Turkic peoples, including the Uzbeks, there were beliefs that a person's soul turned into a bird after death. Accordingly, the appearance of a bird over Joseph and his brothers is one of the manifestations of the epic diffusion in folklore of the trial-and-initiation ceremonies that the main character portrayed in the folk epic must undergo in order to prove his true heroism, that is, his journey to Heaven.

According to the story of Turk Yusuf-Zulaykho, we see the image of the Middle World, the world of the hero, where the stepbrothers, who heard the words of a bird that suddenly appeared, took Yusuf to the top of the hill.

Based on the criteria of ancient cosmogonic mythology, the third direction in the structure of the epic heroic movement reveals that Joseph descended into the Underworld, imagined as a world of darkness, darkness, and the dead, according to the vertical model of the “other world”. There is some evidence to prove that the detail of the well where Joseph was thrown was a symbolic-mythological interpretation of the underworld. First, in mythology and folklore, caves, pits, cliffs, water, and wells are conceived as a path leading to the underworld. In clarifying the mythopoetic nature of the motive of the hero's descent into the well, it is important to compare it with another important element - the cave detail, which is interpreted as a path that leads to the "other world" of folklore. Because "in ancient mythology, the cave was interpreted as a path to another world." [33. – Б.93.] If we compare the well and the cave with the parameters of light - darkness, light - darkness, the earth - the underworld, this world (ie the world where the hero lives) - another world. In the epic text it becomes clear that the function of these two details, which represent the direction of the hero's journey in space, is common. Consequently, darkness, that is, being deprived of light, and darkness, in celestial mythology, is the expression of the "other world," which is the abode of evil forces that oppose light and goodness.

Another proof that Joseph's well was interpreted as a passage to the underworld is that chaotic creatures such as snakes and scorpions inhabited the well dug by Shaddad. According to Qisasi
Rabguzi, there was a black snake lying on the ground. When the owner heard Joseph's voice, he stole him. Gabriel made a hard flour, and his ears were deaf, and if the serpent had no eyes, Yusuf would not have seen the beauty and would not have stolen it." [34. – Б.107.]

they went underground. ” After all, in ancient Turkic mythology, the "lower world", which was imagined to be underground, was a symbol of evil, the abode of animals subject to Erlik. In particular, according to one of the ancient Turkic myths preserved in the folklore of the Altai people, one day Erlik went to the noble god Ulgan and asked the earth to give him a cigar with the tip of his stick. When the dead man agreed, Erlik pushed his cane into the ground. Then a snake, a frog, a scorpion, and other venomous creatures, which inhabited the earth, bit the tip of the stick and came to the surface. The hero looked at these creatures and said, "Now you are harming people!" He said. Seeing this, the angry Ulgan took the staff in his hand and pushed the animals into the ground through the hole.[ 35. – С.36.]

Apparently, at the bottom of this well dug by Shaddod in Turkiy Yusuf-Zulayho, there were many snakes and scorpions. it refers to the "lower world," which is the abode of evil forces that do evil to man.

The cosmogonic structure of the world in the shamanism of the Turkic peoples living in Siberia is three-dimensional, and the zoomorphic representations of parts of the celestial model are also characteristic of the mythological imagery of the spatial interpretations of Joseph's throwing into the well. According to ethnographer LP Potapov, the paintings on the inside of the Sayan-Altai shaman's trumpet are divided into several parts, with the moon, sun, Etagan stars and "kyook" (kakku), "kusukachak" (sparrow), "kusukun" (kuskun) at the top. crow), “dig the bay” (sacred birch) and “togus ooul” (nine boys holding each other’s hands). At the bottom are "cheti kyok buri" (seven blue wolves), "togum kara aday" (nine black dogs), "chylan" (snake), "kelesken" (katlakesak). Somyska (rain worm) and paga (frog) [36. – С.135 ] corresponds to the interpretation of the cosmogonic model. In our opinion, there is a historical-typological similarity between the symbols of the nine sons and seven wolves depicted in the whistle of the Sayan-Altai shamans and the image of the eleven brothers in the story of Joseph and the motive of interpreting Joseph as a wolf thrown into a well. It is known that in the epic of the peoples of the world, the protagonist is a person "chosen" by the patrons, and in order to prove his ability to perform the task assigned to him, he had to show the "real hero" in the transition from youth to another. Such a process of initiation means that the epic hero in a sense loses his identity, that is, symbolically "dies and resurrects", in other words, travels to "another world" and "re-created" as a hero after passing the test of patronage. Traditionally, the “re-creation” of an epic hero through symbolic test-initiation ceremonies is described on the basis of mythological imagery based on a three-part cosmogonic model of the universe. That is why the folklorist Sh.Turdimov considered that the basis of the features of the image of Alpomish in the Uzbek folk epic "not to burn in fire, not to drown and not to cut the sword" is connected with "three-dimensional world - the sky, the earth, water (underground)" [37. – Б.8.]. In the story "Turkish Yusuf-Zulayho", the hero's throwing into the well by his brothers is an expression of Yusuf's spiritual renewal and his "re-creation" as a real hero who participates in the main events of the epic, passing the test-initiation process by traveling to the "other world".

In short, although the oral and written literary interpretations of the epic plot about Yusuf and Zulayha describe the hero's motive of being thrown into a well by his half-brothers out of jealousy, this plot element is ancient in the popular story "Turkish Yusuf-Zulayha". mythological imagery and folklore traditions. While the plot structure and main system of motifs of folk tales and epics on this subject are almost the same, the motif of the protagonist being thrown into a well (Joseph's
throwing into the pit by his brothers) is described differently in all versions and versions of the work. The historical-genetic basis of this motif goes back to the archaic plot of the three-part cosmic model of the heroes of ancient myths, i.e. the Blue, the Upper Universe, the Earth and the Subterranean.

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