

THE MOTIF OF HEROIC COMBAT IN THE OGYZ ZHYRAU VARIANT OF THE "ALPAMYS" EPIC

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Abstract: This article explores the motif of heroic combat in the Ogyz Zhyrau variant of the "Alpamys" epic, a foundational work in Turkic oral literature. The motif of heroic battle is not only central to the narrative structure of this version but also reflects broader cultural values and ideals of heroism among Turkic peoples. By examining the narrative techniques, character portrayals, and symbolic meanings embedded in the combat scenes, the study highlights how these elements contribute to the epic's enduring significance. The analysis also situates the motif within the wider context of Turkic heroic traditions and oral storytelling practices.

Keywords: motif, variant, epic, hero, type.

МОТИВ ГЕРОИЧЕСКОГО ПОЕДИНКА В ВАРИАНТЕ ЭПОСА "АЛПАМЫШ" УГИЗА ЖЫРАУ

Аннотация: В данной статье исследуется мотив героического сражения в варианте эпоса «Алпамыш» под названием «Огыз Жырау», который является основополагающим произведением тюркской устной литературы. Мотив героического сражения не только занимает центральное место в повествовательной структуре этой версии, но и отражает более широкие культурные ценности и идеалы героизма тюркских народов. Исследуя повествовательные приемы, характеристики персонажей и символические значения, заложенные в сценах сражений, автор подчеркивает, как эти элементы способствуют непреходящему значению эпоса. Анализ также помещает этот мотив в более широкий контекст тюркских героических традиций и устных практик пересказа.

Ключевые слова: мотив, вариант, эпос, герой, тип.

The motif of heroic friendship, widespread in the epics of the peoples of the world, constitutes an integral part of the plot of the heroic epics of the Turkic peoples. This motif, characteristic of Turkic heroic epics, is intertwined with the motif of heroic duel. H.T. Zarifov's thoughts on this matter are noteworthy: "By comparing and studying the variants of the Uzbek "Alpomish", we encounter interesting, and sometimes very ancient, details that allow for a broader understanding of the periods of development and significance of the heroic friendship motif in the epic".

In the "O'g'iz jirov" version of the "Alpomish" epic, the heroic friendship motif, combined with the heroic struggle and the heroic duel motif, is depicted extensively. The hero's bravery is manifested in the motif of a one-on-one struggle with the enemy. Reflecting the ancient form of the initial challenge of bravery, it allows us to delve into the archaic roots of the epic. Bravery is a characteristic feature of the heroic epics of the Turkic peoples, consisting of various stages:— карсыласты менсинбеў;

- pre-fight intimidation with words (perebranka);
- challenge to a duel;

- war conditions;
- to struggle
- to fight;
- equality of forces;
- duration of the struggle, time;
- the hero's defeat;
- help
- battle anatomy (fracture of ribs, blood, etc.)
- hero's victory;
- Forgiveness
- friendship of the enemy, etc.

We analyze the above-mentioned sequence in the heroic duel motif based on the O'g'iz jirov variant of the Karakalpak heroic epic "Alpomish".

The Kalmyk Khan, like Tayshikhan, who had slaughtered the eighteen-thousand-strong army of the king in seven days. In the clash of two mountains reaching the heavens, Qarajan the warrior, grazing his black horse on the Taban road, couldn't sleep, sensing Boychubor's thunder from the seven-day journey.

Бир күн жатты Қаражан,
 Еки күн жатты Қаражан,
 Бес күн өтті арадан,
 Хеш жерден келер хабар жоқ.
 Жети күнлер толғанда,
 Ярым ақшам болғанда,
 Уйқысы, жатса, келмеди,
 Қәдди бойы қалтырып,
 Сай-сүйеги сарқырап,
 Секенип турды Қаражан. (Karakalpak folklore, 2007, 22 p.)
 (Karajan lay there for one day.
 Karajan lay there for two days.
 Five days passed.
 No news from anywhere.
 When seven days were up,
 At midnight,
 He couldn't sleep.
 Shivering all over,
 Huddled tightly,
 Karajan shuddered. (22-b))

Even if someone mounted their horse to take their own life, their horse wouldn't move forward. The epic extensively depicts Karajan's address to his name:

Беглер құрған шатыр ма,
 Алдыңда жолбарыс жатыр ма,
 Келгенлер бизден батыр ма,
 Не көрдің қара ат, не көрдің? (23-б.)
 Didn't the Bekis build tents?
 Is there a tiger in front of you?
 Are those who came braver than us?

What did you see, black horse, what did you see? (Karakalpak folklore, 2007, 23 p.)

A characteristic feature of heroic epics is that heroes, disrespecting their opponents, mock them with loud laughter (Kuzmina, 2005). Qarajan, not showing his fear, barked:

Кейин қарап атыңды бур, қайта бер,
 Көп егленбе, бөнде басың, тарта бер,

Жаның саўға, басың саўға өзиңе,
Көп егленбе, ладан заңғар, қайта бер (Karakalpak folklore, 2007, 23 p.).

Turn back and return.

Don't delay, hold on.

Your soul is a gift, your head is a gift to you.

Don't delay, fool, come back (Karakalpak folklore, 2007, 23 p.).

Alpomish does not shy away from Qarajondan, but, demonstrating his true bravery, speaks loudly, responding to his threats.

Өзиңди мәрт, мени нәмәрт дейсең бе?

Алартып көзиңди, мени жейсең бе?

Жолды босат, бажбанбысаң енеғар,

Келген бала сеннен қорқар дейсең бе? (Karakalpak folklore, 2007, 24 p.)

You call yourself brave, and me noble?

You look at me, wanting to eat me?

Clear the way, you scoundrel, or shall I block your path?

Do you think the child who has come is afraid of you?

Qarajan asked Alpomish for directions. Alpomish, using Qarajan as a metaphor, describes the loss of the “black camel”, the “brown camel”, and the “white camel calf”. Qarajan didn't understand Alpomish's metaphorical words.

Бәхәр бағда ашылысқан гүлиңе,

Қайыл болып келдиңбе, сорлы, өлимге?

Жойытқан жоғың түйемеди, атпеди?

Түсинбедим сениң түрки тилиңе.(25-б.)

To your flower, blooming in the spring garden,

Did you agree, poor thing, to die?

What did you lose, a camel or a horse?

I don't understand your Turkic language. (25-b.)

Upon learning that Gulparchin had come looking for her, Qarajan blamed Alpomish, saying, “Barchin will not be given to you until she dies”. Alpomish, disregarding his misfortune, with the bravery typical of warriors, asked, “Should we shoot or fight?”

Karajan's fear and confusion in front of Alpomish are evident here: Пай, енеғар! Мен бад урып, қайтады деп турсам, бул маған атыспақ керек пе, шабыспақ керек пе, деп тур ғой, бул атыспақ керек десем, сениң топырағыңа келдим дер, маған мийман болдым дер, әўели буған мәўлет жетер, узақта турып оқ атса, қолы пәтти болса, өзи мерген болса, жан шығарыма тийсе, әрманлы өлип кетермен-аў! (Karakalpak folklore, 2007, 25 p.) (Hey, you scoundrel! If I tell him he'll be back, he'll ask if I need to shoot or fight. If I say I need to shoot, he'll say he came to your land. He will say, “I was your guest,” but it is too early. If I shoot a bullet from a distance, if he has strong arms, if he is a skilled marksman, if he causes me harm, I will die with regret! (Karakalpak folklore, 2007, 25-p.).

Here, Alpomish's bravery is once again evident. Alpomish, with courage and tolerance, leaves the choice of the conditions for a heroic duel to Qarajan's will.

In one-on-one combat, Qarajan chooses wrestling, first competing on horseback, then wrestling:

Текедейин тирести,

Қораздайын жулысты,

Қолларын жаздырып,

Кейин-кейин шегинип,

Қошқардай гелле тасласты

Like a mountain goat, they wrestled.

They plucked the rooster.

Hands unclenched,

Retreating slowly,

They slaughtered like rams (Karakalpak folklore, 2007, 26 p.)

Alpomish and Qarajon wrestled for two days, their strength matching, but neither could defeat the other. On the third day, when Qarajon was about to kneel Alpomish and shake him off, Alpomish pleaded with the Creator, extending his hand to his spiritual guides, and asked for help:

Айрылған журтыңан мен де сайылман,

Жеккелиги қурсын бизди майырған,

Өлер болдым Қаражанның қолында,

Қоңыраттың пири едиң Жайылған.(26-б.)

From the land separated from you, I too am free.

Curse his loneliness, which crippled us.

I am dying in Karajan's arms.

You were the elder of the Kungyrats. (Karakalpak folklore, 2007, 26 p.)

The hero's lamentations of loneliness are also characteristic of heroic epics. The warrior's lament and repentance were accepted, and the elder of Qo'ng'irot, Jayilgan, came to his aid.

Қоңырат елди қоллаған,

Жайылған ғарры бабасы.

Жылап жүрген баланың,

Жауырынына пәнже урды,

Ауызына түкирди (27-б.)

The Kungrats supported the people.

His old grandfather Jayilgan.

A crying child,

He held him by the shoulder.

Spit in his mouth (Karakalpak folklore, 2007, 27 p.)

The elder of the Qo'ng'irot, Jayilgan Bobo, slapped him on the shoulder and spat on his palate. Bo'tir, overcome with strength, broke Qarajon's double ribs and defeated him. When Alpomish strikes Qarajan with a dagger, he asks for forgiveness, begging not to kill him, and there he becomes his friend.

Analysis of the dastan reveals the archaic nature of the heroic duel motif in traditional heroic dastans, which occupies an important place in the plot structure of the epic. The motif of heroic duel, preserving traces of the initiation test tradition from early times, demonstrates the deep archaic roots of the epic.

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