



## Folklore Motifs In Alisher Navoi's Epic "Sabai Sayyar"

Manzura Narzikulova

Candidate Of Philological Sciences, Institute Of Uzbek Language, Literature And Folklore,  
Uzbekistan

Journal Website:

<http://theamericanjournals.com/index.php/tajssei>

**Copyright:** Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

### ABSTRACT

The article deals with the traditions of folklore in the works of Alisher Navoi, the role of mythology and folk art in the epic "Sabai Sayyar", the plot of the epic in folklore, the connection of the main motives with folklore; folklore traditions in the interpretation of the composition and image system of the epic "Sabai Sayyar"; the sources of the plot of the epic "Sabai Sayyar" in the folklore of the peoples of the East and the artistic evolution of the epic plot are analyzed. The plot of the epic "Sabai Sayyar" is clarified in connection with the traditions of Uzbek folk epics.

### KEYWORDS

Literature, folklore, epic, plot, motive, mythological point of view, character, legend, fairy tale, poetic medium,

genre.  
works. Certain aspects of Alisher Navoi's use of

### INTRODUCTION

There are works in Uzbek classical literature that are traditional in terms of their creation, but in terms of their literary and artistic background, they are based on the ancient ideas, mythological views and folklore of our people. Such works are close to folklore in terms of their main motives, even in terms of compositional structure and style. Alisher Navoi's epic "Sabai Sayyar" is one of such

folklore in the creation of the epic "Khamasa" in Uzbek literature have been studied by such scholars as H. Rasulov, M. Sobirov, T. Ashurov, N. Mallaev, S. Hasanov, M. Muhiddinov, M. Hamidova [1-12].

One of the main points that show the closeness of the epic "Sabai Sayyar" to folklore is that the molding plot line, which is

really at the center of the work, is based on the adventures of Bahrom and Dilorom. Professor N. Mallaev, who made an in-depth analysis of the composition of this epic, writes about it:

“The image of Bahrom is close to folk art not only because of its history, but also because of its adventure and appearance. He is more valiant and heroic in Firdausi’s epic, and in Nizami, Dehlavi and Navoi, on the one hand, a lover and a just king of the people’s dreams, on the other hand, a cruel king cursed by the people and selfish to luxury. In Nizami’s epic, he chases a slave and disappears into a cave. In the Dehlavi epic, he falls into a ditch and the benomu target disappears. In Navoi’s epic he is swallowed by the earth. In all three cases, Bahrom’s fate is decided by a folklore solution. The meeting of Bahrom and Moni, the bringing of Dilorom, the angry selfish Bahrom leaving Dilorom in the depths of the desert; the discovery of Dilorom by a Chinese merchant on his way to Khorezm, the hearing of seven towers, seven stories from seven strangers, etc., and many other episodes and details bring “Sabai Sayyar” and its heroes closer to folklore”.

### THE MAIN FINDINGS AND RESULTS

A number of motifs in Alisher Navoi’s epic are close to episodes of folklore, i.e.; there are several similar motifs in the epic and folklore. One such is the beginning of a molding plot. In other words, the main plot line of the epic - the adventures of Bahrom and Dilorom - begins with a folklore image.

It is known that in folk epics and fairy tales the motive of the hero’s unrequited love for the future is often found. According to this motif, the plot of the work begins with the protagonist either seeing a picture of a beauty in a dream or by chance, or someone reporting about it. We can see this in the episode “Sabai Sayyar” in the episode when

Bahrom sees Dilorom’s painting by Moni and his love is unstable:

Qo’ydi shah xizmatida farzona,

Shah pari ko’rgach, o’ldi devona.

Mahv o’lib kimsa birla demadi so’z,

Andin oqshomg’acha ko’tarmadi ko’z.

Tinmayin aylar erdi nazzora,

Shohni qildi ishq bechora.

Jonig’a surati balo tushdi,

Bul’ajab surate anga tushdi [14, p. 87].

In the service of the king, wise,

When he saw the king, he went mad.

No one said a word when it was destroyed,

He did not raise his eyes from morning till night.

He kept staring,

Love made the king poor.

The picture of the soul is in trouble,

This amazing picture fell on him

This episode is similar to the beginning of the epic “Kuntugmish”. It depicts Kuntugmish,

who was hunting by the river with his forty young men, when he saw a box flowing from the river. When they took the box out of the river and opened it, they found a picture of Queen Holbek of the Land of the Blue. When Kuntugmish saw the picture, his lover became unstable and fainted. When he regains consciousness, he looks at his men and says:

Bog'ichida olma, anor istaydir,

Bo'yi mahbub, mushki dildor istaydir,

Qadrdonlar, birga yurgan beklarim,

Do'stlar-ay, ko'ngil bir yor istaydir.

Beklarim, qilmanglar bag'rimni kabob,

G'aribning ko'nglini ovlamoq savob,

Ertaroq podshodan olinglar javob,

Do'stlar-ay, ko'ngil bir yor istaydir.

Quloq Songlar bu to'rangning tiliga,

Bulbul oshno bo'lar bog'ning guliga,

O'zlaring chog'langlar zangar yo'lga,

Do'stlar-ay, ko'ngil bir yor istaydir [15, pp. 178–179].

He wants apples and pomegranates in the garden,

He wants to be tall, musk-loving,

Beloved, my lords,

Friends, I want a friend.

Gentlemen, don't make me a kebab,

It is good to win the heart of a stranger,

Get an answer from the king early,

Friends, the heart want a lover.

The songs of the ear are in the tongue of this thorn,

The nightingale will be acquainted with the flower of the garden,

Follow the Zangar Road,

Friends, the heart want a lover.

As we read this monologue of Kuntugumish, we are reminded of Bahrom's appeal to the artist Moniy, who involuntarily saw a picture of Dilorom:

Dedi shoh: "K-ey bu g'amda darmonim,

Rohati jonu ofati jonim!

Meni bu surat ayladi shaydo,

Aql shaydog'a, bo'lmag'ay paydo.

Ham sen-o'q mehnatimga parvo qil,

Dardmand aylading, mudovo qil!

Aytkim, naylamak kerakdur bot,

Kim visolig'a etgamen hayhot!" [14, p. 88].

The king said, "O my medicine in this grief,

Happy soul, sweetheart!

I was shocked by this picture,

The mind appears to be in a trance.

Take care of my hard work,

You're a pain in the ass!

Tell you what, a bot

Who can live without it? ”

In addition to the general similarity in the motif, such closeness in the image situation shows that Alisher Navoi had a very deep knowledge of folk psychology and was able to use it appropriately in his epic.

The basis of the stories of the seven strangers in the epic “Sabai Sayyar” is also in folklore. Many of the motifs in these stories, the striking images, resemble the images in folk tales and epics. For example, the story of a stranger from the third climatic path depicts the courage and bravery of Saad, the son of a rich man from Egypt. Saad overcomes terrible obstacles, fulfills difficult conditions, and achieves his lover’s vision. He destroys the evil forces that are the enemy of man, unlocks strange spells, defeats the Giant Resin, the symbol of evil. The obstacles that Saad has to overcome are like the obstacles that the heroes of folklore overcome on the way to the goal. Usually there are three such holes. For example, in the epic “Malika Ayyor” Shokalandar (Gorogly) and Avazkhans defeat the giants on the way to the Princess - White Giant, Red Giant and Black Giant.

Or, as described in the epic “Balogardon”, Avazkhan Balo defeats the giant on three conditions with entrepreneurship. In this way he puts the giant at his service. Even the living space, appearance, strength, and ignorance of the giants in the image of Alisher Navoi are very similar to the image of the giants in folk tales and epics. For example, in the fairy tale

“Erkenja” the giant is described as follows: “There’s a giant under the gate. He is eighty feet tall, his head is like a cap, his nose is like the skin of a pak, the hair on his chest is like the hair of thirty serkas (castrated goat), and his eyes are like a flower of flax” [16, p. 93]. This image is very similar to the appearance of the Qatron giant in the Navoi epic. The twenty-second chapter of the work tells the story of a tourist from the third climatic path, in which the image of the Giant of Qatran is depicted:

Burnog’i band aro topib qo’rg’on,

Devson zangiyu oti qatron.

Zo’ri olinda pil o’ylaki mo’r,

Har tuki soiyu pil chog’liq zo’r.

Razm vaqti qaro balo kelibon,

Tanida har rang ajdaho kelibon.

Qal’aning kutvoli ul zangi,

Kutvoli sipehrdek rangi [14, pp. 221-222].

Find a fortress in the past,

Giant ladder, name Resin.

When the elephant thinks,

Every hair is beautiful.

The time of war is dark,

Every color dragon on the body.

The fortress's bell rang,

Fortress's sharp color.

The fantastic image in the story, the exaggerated style, in particular the image of the magical castles that Saad revealed his secret to achieve his goal, is in common with similar epic interpretations in folklore works.

Such commonalities between folklore and Alisher Navoi's work are evident in other stories as well. For example, in the story of a stranger from the fourth climate, Mas'ud is rescued from prison by the daughter of the enemy Ballu, and in the story of a stranger from the fifth climate, the legends of Muqbil and Mudbir are very similar to the main motifs in Uzbek folk tales and epics. Let's give an example for comparison. In the epic "Oysuluv" Kunbotir is rescued from prison by Oftoboy, the daughter of Caesar. Or Tovkaoy, who fell in love with Alpomish, helps him out of prison. These are similar to the rescue of Masood by Ballu's daughter in the image of Alisher Navoi.

Alisher Navoi uses a unique compositional method in the epic. It is the presentation of the story of seven strangers within the framework of a molding plot consisting of the adventures of Bahrom and Dilorom. This method is often found in folk tales such as "Forty lies out of three lies", "Three brother braves, "Three lies". In addition to the general plot similarities with folklore in Alisher Navoi's epic, we see that he skillfully used the artistic means of folklore, folk proverbs and sayings. The poet made effective use of folklore methods and tools in initiating stories, connecting events, and moving from one event to another. Let's give just one example. Uzbek folk tales begin with a traditional beginning, such as "Once upon a time, once upon a time ...". Alisher Navoi successfully

used this method in the legend of Farrukh and Ahi, a traveler from the previous climate:

Boru yo'q chun duoki bildi, dedi,

Dedi: "bir bor ediyu bir yo'q edi..." [14, p. 141].

He knew he was praying for no pipe, he said,

He said, "Once upon a time there was one ..."

From the above-mentioned opinion and research of scholars, it is clear that folklore materials occupy one of the main places in the works of Alisher Navoi. They play an important aesthetic role in the poet's ghazals and epics and are used in a way that is enriched with new content, new spirit. As a result, the poet becomes an integral part of the content of the work. This, the different content, different colors, samples of different genres of folklore that move in the mouths of the people, allows the poet to fully realize the ideological goal put forward in artistic paintings. Thus, one of the main principles of Alisher Navoi's use of folklore is to use the materials of folk art to reveal the goals and ideas of the poet, to describe the life of the people in the XV century. The poet himself emphasizes this:

Yozmoqta bu ishq jovidona,

Maqsudim emas edi fasona.

Mazmunga bo'ldi ruh mayli,

Afsona edi aning tufayli.

Lekin chu raqamga keldi mazmun,

Afsona anga libosi mavzun.

In writing, this love is eternal,

My goal was not style.

May the spirit be content,

It was a legend because of him.

But the content that came to this number,

The legend is the subject of her dress.

Another traditional folk motif used in the epic “Sabai Sayyar” is the image of the hero’s dream. Indeed, “dreams play an important role in the oral art of the Turkic peoples. It is rare to find a fairy tale or an epic without a dream scene, without which we cannot fully comprehend the meaning behind the examples of folk art” [17, pp. 103–104]

In the twentieth chapter of the epic, the story of the hero’s dream is described in a story told in the language of a passenger-tourist from the first climate. It is narrated that Farrukh, the son of the king of India, had a dream in which he lay down one night. The poet skillfully described Farrukh’s dream scene:

Subh chun sajdai niyoz etti,

Ko’ziga uyqu turktoz etti.

Jilva qilg’och xayoli ruhoni,

Ming suvar zohir o’ldi pinhoni:

O’zini ko’rdi bir biyobonda

Kim, ulus behisob edi anda.

Borcha ko’ch ahliyu safar xayli,

Bir taraf lek borchaning mayli.

Bor edi ul aroda bir mahmil,

Buxtiyi charx o’lub anga homil.

Mahmil ustida maxmali mushkin,

Mushk sohib nechukki nofai chin.

Mutaharrik bo’lub nasimi sabo,

Chunki maxmildin o’ldi parda Rabo.

Ul amorida xud pari erdi,

Ne pari, mehri xovari erdi.

Ul quyosh lam’asi kul ayladi pok,

Notavon jismin o’ylakim xoshok.

Boqti Farrux chu ul taraf betob,

To’lun oyni yoshurdi tiyra Sahob.

Ulcha etti quloqqa xalq deri,

Bu edikim: “erur bu Quds eri”.

Farrux uyg’ondi sekrib uyqudin,

Ko’zidin uyqu o’chti qayg’udin [14, pp. 143-144].

He prayed in the morning,



There was sleep in his eyes.

I think of the weak body.

The imaginary priest,

He looked at Farrukh, who was ill,

A thousand waters appeared and died in  
secret:

The full moon was hidden by a companion.

He saw himself in a desert

Folk skin measuring seven ears,

Kim, the nation was innumerable at the time.

I said, "This is the place of Jerusalem".

All nomads and travelers,

Farrukh woke up and jumped to sleep,

On the one hand, however, everyone is  
welcome.

Your eyes are sleep deprived.

There was a crowd in between,

Apparently, the poet is describing the  
phenomenon of falling in love with a lover in a  
dream through a traditional dream motif. This  
motif is very common in Uzbek epics,  
especially in epics and fairy tales.

She fell in love with him.

According to the epic "Yunus and Miskal" told  
by Rahmatulla Yusuf oglu, Goroglybek had a  
dream one night when he was twenty years  
old and twenty-one years old. "Tonight he  
saw in a dream one a moon, one a day, one a  
flower, one a bud, one a honey, one a sugar, a  
pair of Jonah and Miskal between heaven and  
earth. One sucks on the right fat, one sucks on  
the left fat. Someone's hair was twisted in the  
west; someone's hair was twisted in the east.  
Goroglybek wondered which one to hug first.  
Goroglybek put his hands on both sides and  
said yes.

Relay musk on the seat,

A good odor sprinkled whole Chine.

In a gentle breeze,

Because the curtain was raised.

When he awoke, he told his dream to forty  
young men:

Next to him was a fairy,

What a pity, what a love affair.

Ey yoronlar, qadrdonlar tushimda,

Nurga o'rolmishman ichu tashimda,

He turned the sun's ashes to ashes,

Ikki pari, ikkovi ham qoshimda,

Biri huru, biri paykar ko'rindi.

Biri ermish bu jahonning quyoshi,

Boz biri qamarday aning tengdoshi,

Bir-biriga o'xshar jilmayib kulishi,

Biri yoqut, biri Gavhar ko'rindi.

Biri Yunus emish, birisi Misqol,

Bo'libman ularni ko'rganda behol,

Tushim chinmu ekan, yo bir masal,

Biri jodu, biri ayyor ko'rindi [18, pp. 127–128].

Dear friends, in my dream,

I am wrapped in light,

Two fairies, both in my eyebrows,

One looked pale and one pale.

One is the sun of the melting world,

Another one is his peer,

Laughing like each other,

One was a sapphire and the other a pearl.

One is Yunus, the other is Miskol,

I was helpless when I saw them,

If my dream is true, or an example,

One looked magical, one looked cunning.

The language of the epic “Sab’ai Sayyar” is distinguished among the works of Uzbek classical literature by its closeness to the living language of the people, its populism, imagery, artistic height. Alisher Navoi, on the one hand, gave a new spirit and life to his works by reworking the myths and legends spread among the people, and on the other hand, with his immortal works he made a great contribution to the artistic development of folklore.

The analysis of folklore materials in the poet’s epic “Sabai Sayyar” shows that folklore is at the heart of the poet’s work. This shows that Alisher Navoi is closer to the people. Using folklore motifs, Alisher Navoi raised important issues of his time from the point of view of the working people, such as personal freedom, social justice and equality, fidelity and loyalty, and artistically solved them within the framework of his worldview.

## CONCLUSION

To conclude, Alisher Navoi also effectively used the composition of traditional motifs of epic genres of folklore. In particular, in the epic “Sabai Sayyar” there are such epic motives as hunting, travel, dreams, conditioning, and the organization of the main system of events around the story, all of which are historically and genetically influenced by folklore traditions. The main task of folklore is to create a complete poetic interpretation of the life reality depicted in the work, as well as to serve to describe the character, image and inner experiences of the characters of the work.

## REFERENCES

1. Rasulev H. (1972) Ways of development of the epic genre - dastan and the problem of nationality in Uzbek literature: Author’s abstract. Diss. ... Doctor of Philological Sciences. – Tashkent.



2. Rasulev X. (1973) Popularism in Uzbek epic poetry. – Tashkent. – pp. 57-97.
3. Sabirov M. (1971) On the use of folklore by Alisher Navoi (based on the materials of “Khamsa”): Author’s abstract. Diss. ... Candidate of Philological Sciences. – Samarkand.
4. Sabirov M. (1968) Folk stories in the works of Navoi. – Tashkent.
5. Ashurov T. (1968) Fairy-tale motifs in the epic “Sabai Sayyar”. – Tashkent Truth. June 25.
6. Mallaev N. (1974) Alisher Navoi and folk art. – Tashkent: - pp. 162–168.
7. Khasanov S. (1988) Roman about Bakhram. – Tashkent.
8. Khasanov S. (1989) Poem “Seven Wanderers” by Alisher Navoi in comparative philological coverage: Author’s abstract. Diss. Doctor of Philological Sciences. – Tashkent.
9. Mukhiddinov M. (1972) Works of the cycle “Bakhrom and Dilorom” and “Bakhrom and Gulandon” in Uzbek literature (evolution of the image of Bahrom Gur): Author’s abstract. Diss. Candidate of Philological Sciences. – Tashkent.
10. Muxiddinov M. (1984) Universal meaning in interpretations. – Tashkent.
11. Hamidova M. (1986) “Khamsa” waves. – Tashkent.
12. Narzikulova M. (2006) Folklorisms in the epic “Sabai Sayyar” and the interpretation of Bahrom’s plot in Uzbek folklore: Candidate of Philological Sciences. Diss. – Tashkent.
13. Mallaev N. (1974) Alisher Navoi and folk art. – Tashkent: - p. 167
14. Navoi Alisher. Sabai Sayyar. A perfect collection of works. 20 volumes. T.10. – Tashkent. 1992. (In the following places, after the examples taken from this source, the page number is indicated - M.N.)
15. Nightingale songs. Volume 1 – Tashkent: 1973. – pp. 178–179. (Булбул тароналари. 1-том. – Тошкент, 1973. – Б. 178–179.)
16. Uzbek folk tales. 2 Volumes. Volume 2 – Tashkent. 1974. - p. 93.
17. Eshonqul J. (1999) Folklore: image and interpretation. – Karshi: Nasaf. - pp. 103–104.
18. Birth of Gorogly. 4 volumes. Volume 1 – Tashkent. 1996. – pp. 127–128.