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FOLK TALES

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1. Development of folk tales and written epics
2. Tourist creativity and folklore traditions

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Examples of large and small artistic creations, including the plot dedicated to the love of "Tahir and Zuhro", are distinguished by the fact that they have a special place in the literature of the East. In particular, this theme "has gained wide popularity among the peoples of Central Asia, Arabia and India, has been absorbed into the souls of people who love fiction and folklore, and has been sung with interest for a long time." This famous plot theme played an important role in the development of genres such as fairy tales, legends, epics, short stories in the literature of Turkic peoples.

The theme of "Tahir and Zuhro" is not alien to Uzbek literature. Especially among the examples of Uzbek folklore, there are many works related to this plot. The fairy tale "Tahir and Zuhro" has become one of the favorite works of Uzbeks. There are also several versions of the epic "Tahir and Zuhro" recorded by folklorists from folk dances. Folklorists V. M. Zhirmunsky and H. Zarifov evaluate the presence of large and small works with the same plot as a special feature in Uzbek folklore and cite the tales and epics on the topic of "Tahir and Zuhro" and "Farhod and Shirin" as examples of this.

This theme was brought into Uzbek written literature by the poet Sayyodi. With his epic "Tahir and Zuhro", he further strengthened the ties of folk art and written literature, artistically reworked the famous plot and enriched it creatively. In fact, the epic's ideological world, world of images, plot and composition are distinguished by their harmony with the Uzbek folk tale "Tahir va Zuhro".

In the fairy tale "Tahir and Zuhro" it is described that in the past there lived a king who had no children. Childlessness of the hero is one of the most common events in Uzbek folk tales. "It is an epic part of the fairy tale plot. It acts as a node

and illuminates the essence of the work. The idealization of the hero begins with this motive. The motif of childlessness is also found in Sayyodi's epic. There was a king of Tatar city named Bobokhan, seven climates were subject to him, but he was half hearted:

Vale kamligi farzandi yo‘q erdi,
Kecha-kunduz g‘amu g‘ussa yer erdi.
Bu shoh ko‘nglida doim erdi bu g‘am,
Bu g‘amdin ko‘ngli hargiz bo‘lmadi jam.
“Man o‘lsam, toju taxtimning egosi,
Nakim bo‘lg‘oy alarning marhabosi?
Maning o‘rnumda bir farzand yo‘qkim,
Azalda bizga bo‘lg‘on taqdir ulkim”¹.

The thought of who will be the owner of my country in the future tormented the king in both works. Such thoughts led them to sadness and were the main cause of their constant sadness.

According to the tale, one day when the king was sad, his right hand minister came to him. The minister is also childless. The king and the minister decided that it is better to leave the country than to move into the same house and live in pain and without children. After that, both of them went out of the city and went to a garden. An old man met them in the garden and gave them both a red apple, and then said: "I gave you the apple on the condition that whichever one of your wives gives birth to a son, name his horse Tahir, and whichever one of your wives gives birth to a girl, put her horse on Venus. But do not separate them from each other. When you grow up, be good-bye and don't forget," he said, going in the direction he came from." It seems that in the fairy tale, the old man recommends the names of the children to be born and that they should be godfathers to the king and the minister.

The childlessness of the minister is also found in Sayyadi's saga:

Bor erdi, bir vaziri, oti Bohir,

¹Sayyodiy. Tohir va Zuhro. – Toshkent: Mumtoz so‘z, 2019. –P. 21-22.

Yo‘q erdi, anda ham farzandi zohir.
Bori lashkarga Bohir erdi sardor,
Silohi bor edi, tig‘i dudamdor.
Bu ham farzand g‘amida yig‘lar erdi,
Ko‘ngulda rozini Haqqa der erdi².

Unlike the fairy tale, in the epic, the minister prays to the Creator, asking for a child for himself and the king of Bohir. Sincere prayers bear fruit. The minister falls asleep and dreams. In a dream, it becomes clear that the king and himself will have a child. When he wakes up, he asks the king for water, saying that saints have looked at us too. The king also thanked God and rejoiced:

Dedi sulton: “Xudo farzand bersa,
Alar birla ko‘ngul xursand bo‘lsa.
O‘g‘il bo‘lsa, ikovi do‘st bo‘lsun,
Ikovi bir tanu bir po‘st bo‘lsun.
Agar qiz bo‘lsalar, bo‘lsun dugona,
Ikov bir-biriga bo‘lsun jonona.
O‘g‘il-qiz bo‘lsalar, hamdard bo‘lsun,
Bu shartdin kim tonar, nomard bo‘lsun.
Bu shahr eli alarg‘a bo‘lsa tobe’,
Alarni qilmog‘ay hech kimsa mone”³.

It can be seen that the king Bobokhan should be a friend if he and his minister's children are a boy, a friend if a girl is born, a friend, if a boy or a girl is born, let him be "sympathetic" , he intends that if anyone refuses from this condition, he will be disgraced.

In the fairy tale, the king and the minister, who received the apples from the old man, returned to their homes and continued to ask for land. When the time came and they were hunting, their wives' eyes opened. The king's wife gave birth to a girl, and the minister's wife gave birth to a boy. The king was angry with the

²Sayyodiy. That book. – P. 23.

³Sayyodiy. That book. – P. 26.

man who went to Suyunchi and ordered him to kill his daughter and paint a handkerchief with her blood. The minister jumped on his horse and headed home. On the way, his horse tripped over a stone, fell off the horse and died instantly.

The case of the minister's death also happened in Sayyadi. But this death is not an accidental death like in a fairy tale:

Biling: Tohirki besh yoshqa yetibdur,
Bu Bohir Tangri amrin bitkaribdur.
Ki Bohirning vafotin bildi ul shoh,
Dedikim: "Bu erur taqdiri Oллоh.
Vazirim Bohir erdi, Tohir o'g'li,
Yana Tohir bo'lubtur Bohir o'g'li.
Ravo ermas vaziri birla xoni,
Quda bo'lib, malomat tortsa joni.
Ki Bohir birla man shart aylaganda,
Bu sirni bilmagandur hech kim anda.
Bu sirni kim bilibdur mandin o'zga!"-
Dedi, ilmadi Tohirbekni ko'zga⁴.

It is the death of the minister that causes the condition to be broken in both works. The king's intentions are broken and he refuses to marry Tahir.

The news of Tahir's engagement to Zuhra is given through interesting events and details close to each other in both the fairy tale and the epic. According to the tale, one day when Tahir was playing with nuts, the nut he threw hit the spinning wheel of an old woman. After that, the old woman got angry and said, "Hey, you're an orphan! Go and play with Zuhra before playing with me," he cursed her. Tahir was very interested in this. To Tahir's question, the old woman herself taught him how to make his mother speak. Through a trick taught by the old woman, Tahir learned about the past events between his father and the king. In this case, the brick detail is effectively used. That is, Tahir begs his mother to cook a dollop and bring

⁴Sayyodiy. That book. – P. 29.

it in a handful. After squeezing her mother's hand tightly, the mother with a burnt hand is forced to tell her child what happened.

Similar images are presented in Sayyadi. According to the story, Tahir and Zuhro were studying in the same school. One day, while they were going to school, a woman came out in front of them. Tahir joked and threw a piece of love in that direction. When the lover goes to touch his wife,

Dedi xotun: “Maning-la qilma bozi,
Bo‘la ko‘r Zuhroxonim birla sozi.
Agar sanda aql bo‘lsa, ey o‘g‘lon,
Qila ko‘r Zuhroxonim birla javlon”⁵.

After that, Tahir realized that there was some secret that he did not know. Boyagi's wife said that she should ask her mother what this secret is. Tahir came home and told his mother that he was upset and wanted to be happy. His mother quickly prepared what was said. Tahir told his mother that he would bring a doll in his hands, and that he was disappointed to eat from his mother's hands. The mother did as her son wanted and brought the doll. Then he held his mother's hand tightly and asked her to tell him the stories about his father:

Qo‘li kuygach, dedi: “Ey nuri diyda,
Eshitsang qissani, bo‘lg‘ung ramida.
Otang birla Boboxon qildi paymon,
Ajal yetti, otang topmadi darmon.
Unuttuq borisin, san ham unutm‘il,
Na savdodur, bolam, ko‘ngling sovutm‘il.
Ki ul xonim erur xonlarg‘a loyiq,
Ko‘ngul berma anga san, bo‘lma oshiq”⁶.

It seems that the events in the epic are exactly like the events in the fairy tale. Only the nut in the fairy tale turned into a lover in the epic, and the image of the old woman spinning the wheel turned into the image of a woman. However,

⁵Sayyodiy. That book. – P. 31.

⁶Sayyodiy. That book. – P. 32-33.

both of them have the same function in the work. The situation where the king orders the death of his baby daughter, but the girl is not killed, can only be found in fairy tales. Knowing the secret of past events by burning his mother's hand is depicted in both works.

This phenomenon observed in fairy tales and epics can be considered as a whole metasystem. As a result of this, it becomes possible to determine the national identity related to the written literature and folklore of the studied period.

Tahir and Zuhro study in the same school and there are similarities in the description of the events that take place in the school. School events will change the lives of Tahir and Zuhra. Love brings both young people closer and grow, they become inseparable. This intimacy goes so far as to complain about them to the king. The difference is that in the fairy tale it is the teacher who teaches them, while in the epic the gardener warns the ruler about the relationship between them.

Then the conflict between the king and Tahir increases. The king starts looking for ways to get rid of Tahir. Tahir's love for Zuhra grows stronger. According to the tale, "The scribes said: 'Let the king destroy Tahir.' They told this to the king. The king angrily called the masters and said to them: - Make a big chest. I'll run the tahir! Hearing this, Zuhra took a plate of gold to the craftsmen and said: "Take this gold, make the chest so careful that water does not get into it, so that the poor orphan can live wherever he goes."

When the box was ready, the king gathered the people in a large square. The people asked the king not to pour Tahir into the water. However, this demand of the people was not fulfilled.

There is also a description of such events in the epic "Tahir and Zuhro". However, based on the possibilities of the epic genre, Sayyadi tries to describe the events in a broader way. For example, in the epic, the king Bobo Khan calls Tahir to his presence and talks with him, and Tahir's mother, Shah Khuban, also addresses the ruler. There are no such episodes in fairy tales. The chest detail is present in both works. The decision to make a chest and pour Tahir into the water is made by the king. The incident of Venus strengthening the chest and the people's

resistance to Tahir being poured into the river is given both in the fairy tale and the epic.

Now let's pay attention to the events of pouring Tahir into the river. Similarities and peculiarities are also observed in this. People gathered by the river. Tahir's mother also arrived with sadness and grief. "At that moment the herald called out:

- They will bring Tahir now! - he said.

Everyone was standing in Tahir's way. Tahir's mother, struggling to see her poor son, hit her head on the ground and said:

"Come on, my innocent son, let me see him," he cried.

They tied Tahir's hands behind his back and brought him to his mother. The poor mother was crying, holding her child in her arms, and died. The people gathered in the square became silent. After a while, they took Tahir and put him in a box, while some were crying and some were shouting.

In fact, in the fairy tale, Tahir's mother dies before her son is thrown into the river. The injustice and oppression of his son will cause his death.

Sayyodi tries to describe the events related to the image of the mother in more detail in the epic. Tahir's mother, Shahi Khuban, is depicted as a thoughtful person who supports her son's love and cheers him up. After hearing the news of his son's drowning, Shahi Khuban encourages Tahir and tells him that he should stand bravely and accept this decision:

Dedikim: "Ey bo'tam, mardona bo'lg'il,
Kechib jondin yana jonona bo'lg'il.
Jahonni tark etib, bo'l mosivoe,
Talab qilg'il suv ichra marhaboe.
Agar bo'lsang visolining gadoyi,
Muyassar bo'lsang, bo'lmag'il judoyi..."⁷

Yasovul bring Tahir and put him in a chest. They also put food and water for several days. They close the mouth of the chest, throw it into the water and drain it.

⁷Sayyodiy. That book. – P. 62.

Tahir's mother, Shahi Khuban and Zuhra are saddened and "weep bitterly" with pain and suffering.

The main events of the fairy tale will now be moved to the land of Khorezm. Because the chest flows to the land of Khorezm in six months. The king of Khorezm had two beautiful daughters. Every Friday they went for a walk to the river with their maids. One such day, his eyes fell on a chest floating in the water. The sister princesses made a gesture of holding the chest. The older girl put her hair in water, but the chest did not stick. The little girl's hair was tied with a box and she was taken out to the water's edge. "Now a quarrel has started between the sisters. After a long argument, they finally agreed on a tip. The older one said: "I will take the chest", the younger one said: "I will take whatever comes out of the chest".

They opened the box. There is a young man sitting in the chest, there is no equal in the world. His hair is black and curly. His eyebrows are black, his eyes are beautiful, and he is tall.

The girls quarreled for a long time. The little girl stood up:

- Why do you quarrel? I said that I will take whatever is in the box. "This will be mine, I will not give it to anyone," he said.

The king also heard about this incident. He came to the river bank and saw Tahir. Supporting his younger daughter, Tahir had a forty-night and forty-day wedding, even if Tahir did not agree.

After Tahir flees from the Tatar land, the place where the events of the saga are depicted changes. He has a creative approach to the travelogue in his own way. After that, Tahir's life will continue in the city of Baghdad for a certain period of time:

Uch oy erdi, kelurdi kecha-kunduz,
Ki bu sanduq ichinda yakka-yolg'uz.
Ki, nogoh, yetdi bir manzilga sanduq,
Nafas bor erdi tanda, ko'nglidur to'q.
O'shal manzilning oti shahri Bag'dod,

Oningdek yo‘q jahonda shahri obod⁸.

Baghdad was ruled by a ruler named Adil, who was famous for his justice. The king had three sons and three daughters. One of his daughters was named Mohim. Mohim has a dream one day. Future events in his life will be revealed in a dream. He asks his nanny for an explanation. The nanny predicts that the princess will fall in love:

Enaga dedi: “Ey jononai ishq,
Qilibdur Haq sani devonai ishq.
Bu tushning ta’birini aytayin man,
Bu so‘zni yaxshi tinglab anglag‘il san.
Bu mashriq soridin bir yori tannoZ,
Tushar sanga, vale o‘rtar, ketar boz.
Sanga bo‘lmas oning zarra vafosi,
Vale o‘rtar sani javru jafosi.
Ul erur o‘zga yorning marhabosi,
Nechuk bo‘lur bu qissaning davosi?”⁹

All three daughters of the king were more beautiful than each other. There was a playground where they took turns. The beauty of the resort was not inferior to Bogi Eram. It's time for Mohim to rest. A river was flowing by the camp. They saw something black and flowing in the distance. When they got closer, they knew it was a chest. The diver took the chest out of the water. Mohim opened the lock and "heaved a sigh." Because the guy you saw in your dream was in the chest. Shahri asked why Mohim was so stunned.

Dedi Shahrig‘a Mohim: “Bexabarsan,
Maning ohimni san na deb so‘rarsan?
Tushumda ko‘rganimni munda ko‘rdum,
Ki Layli bo‘ldumu devona bo‘ldum.
Ko‘rar bo‘lsang, yotur sanduq ichinda,

⁸Sayyodiy. That book. – P. 80.

⁹Sayyodiy. That book. – P. 82-83.

Ki qoldim kulfatu qayg‘u ichinda”¹⁰.

Shahri looked into the chest and saw a handsome young man lying unconscious. They brought him to himself and asked why he was lying here.

It seems that Sayadiy gives more space to the description of events. He includes characters like Jahangir and Shahri in the epic, and assigns specific tasks to each of these characters. For example, after the chest incident, Tahir is handed over to Shahri and he takes care of Tahir at home for a few days until he recovers.

Tahir lies to the king as he did to Mohim, and hides the events of his past life from them. After consulting with his ministers, the king decides to marry Tahir and holds a three-night wedding.

Events after the wedding play an important role in the composition of both works. During the development of the events, the image of Karabotir emerges. In the fairy tale, his father gives Zuhra to Karabotir. In the epic, Bobokhan wants Karabotir to be his son-in-law. Apparently, in this way, Zuhro will lose heart from Tahir and think that she will forget him:

Xayol ettiki, Tohirni unutmay,
Anga mashg‘ul bo‘lub, ko‘nglin sovutmay.
O‘qudi fotiha, domod qildi,
Qorabotirning ko‘nglin shod qildi¹¹.

Both in the fairy tale, which is a product of oral creativity, and in the epic, which is considered as an example of written literature, Zuhro remains in grief and sorrow after parting from Tahir, and her thoughts are occupied only with Tahir.

Observation of both types of texts shows that the epic as an artistic text is completely different from the fairy tale text in terms of style. "The structural basis of the formation of literary texts as an object is the coherence of the pictures. These films differ from each other in terms of the location of the events, the period of activity and the composition of the participants.

¹⁰Sayyodiy. That book. – P. 85.

¹¹Sayyodiy. That book. – P. 103.

According to the fairy tale, one day Venus had a dream. He was walking with Tahir in a dream. He woke up with sadness and began to investigate Tahir. He went to the caravanserai, gave a plate of gold to the head of the caravan, and sent him to other countries to find out if Tahir was there. When the caravan leader said forty days, Tahir in Khorezm reached the resort where he emerged from the water.

The image of the caravan leader in the fairy tale is given in the form of a messenger in Sayyadi. Qasid means messenger. The main task of the messenger in the epic is to bring news about Tahir for Zuhra.

Both the caravan leader and the messenger fulfill their assigned tasks. The leader of the caravan who came to the polling station read a poem thinking that Tahir might be among so many people. When Tahir heard the poem, he burst out laughing. In the same way, the caravan leader finds Tahir and meets him. The resort is described in the epic as a resort. Qasid also travels around the country, singing romantic ghazals, and ends up in Baghdad:

Ki nogoh uchradi shahr, oti Bag‘dod,
Bo‘lur g‘amli kishi Bag‘dodda dilshod.
Sayrgoh erdi, shahlar sayr etardi,
U shahlar sayrgoh ichra o‘tardi.
Turub shahzodalar birla bu Tohir,
Nishona otar erdi, ko‘rdi zohir¹².

In both the fairy tale and the epic, the promenade serves as a place for messengers to find Tahir and meet him. When Qasid meets Tahir, he introduces himself and says that he is from the city of Totor and that he is Zuhra's driver. They both cry and hug each other. After hearing Zuhro's news, Tahir puts the messenger in a caravanserai and goes home to get the Khan's permission. He goes to the harem and tells Shahri all his secrets. All the people of the palace will be aware of it. The ruler hears from Tahir about the events of his life and makes a fair decision. He appreciates Tahir's love for Zuhra and allows her:

Dedi: “Har yerda bo‘lsang, san omon bo‘l,

¹²Sayyodiy. That book. – P. 113.

Ki tursang taxtga chiq, ketsang (yana) yo'l.
Turarsang, diydemiz uzra turarsan,
Ketar ersang, nasibangni ko'rarsan.
Na yerlarda yurursang, bor bo'lg'il,
Ki Haq yodi bila damdor bo'lg'il.
Ki bir dam bo'lmag'il g'ofil Xudodin,
Xudoyim yetkurur jumla murodin.
Ki bo'lsun jumla mushkuling kushodi,
Qila ko'r bizni ham, albatta, yode"¹³.

It seems that for Tahir, Zuhro's love is above all else. He is not even interested in the throne or wealth on this path.

In the fairy tale, special attention is paid to the process of Tahir's departure from Khorezm to his country. The caravan leader tells Tahir that Zuhro has hit the ground, that he is no longer useful, that he has only come to know her message. Even so, Tahir insists to the caravan leader that he will go with you to my country. Here he tells that the king gave his daughter to him even though he did not agree, but he still did not say a word to her, did not even look at her face. Despite the objections of the caravan leader, Tahir does not change his mind. Then the caravan leader advises him to say goodbye to his wife. "Tahir ran to his wife, she was making up. Looking at him, he said a ghazal:

Ey podshohning qizi,
Hurmatim baland sizga.
Zuhrodan keldi xabar,
Javob beringiz bizga.

Xadicha:

Suv kelar suzukmidi,
Qo'limda uzukmidi?
Uzoqdagi Zuhroxon
Bizdanam tuzukmidi?!

¹³Sayyodiy. That book. – P. 122.

Tahir:

Suv kelar suzukkina,
Qo'limda uzukkina.
Uzoqdagi Zuhroxon
Sizdan ham sulukkina –

he said goodbye to Khadija and left. The poor bride cried. Tahir ran, reached the caravan, got on a camel and went smoothly."

The fairy tale is a much smaller genre than the epic. And in the epic, there is a possibility to describe the events more widely. It is natural that the images depicted in it are more than in a fairy tale. The desire to deepen the inner world, spiritual world and dreams of the characters is more characteristic of the epic genre. For this reason, Sayyadi gives special importance to the events in the epic until Tahir leaves his house. Things will not go smoothly after receiving permission from Tahir Khan. Such characteristics are observed especially in the process of depicting the events related to Mohim's mother. For a mother, the fate and happiness of her daughter is above all else. For this reason, he strongly opposes Tahir's departure to his country. The emotional state of the mother, the anguish of her child, the detail of the fota belt, the emotional experiences of Mohim, the marriage of the kasid to Shahri, the episodes of Tahir leaving Mohim to the kasid and Shahri and leaving for the Tatar land are events that can only be found in the epic.

The caravan came to a destination. Here the road splits into three. One is not to go, the second is dangerous to go, and the last one is to go. When the caravan leader was thinking about which way to go, Tahir suggested to go on a dangerous road in the hope of seeing Zuhra as soon as possible. With that, they walked along a dangerous road and came across a place of robbers. The robbers threw them in the dungeon.

There is also an account of the events related to the robbers in the epic "Tahir and Zuhro". After leaving Baghdad, Tahir falls into the hands of robbers on the way. After finding out that he is in love, the robbers let him go. It will continue

on its way. Then a second band of robbers caught Tahir. He gets rid of them with romantic poems. He is walking and comes across a mountain. Unable to cross the mountain, he remains in a helpless situation and complains to the Creator:

Xudog‘a bir munojot etdi Tohir,
Bu tog‘ ochildi-yu, yo‘l bo‘ldi zohir¹⁴.

Tahir is happy and continues walking through the mountains.

In the tale, Tahir's escape from the robbers is described in a unique way. Tahir and the people of the caravan were freed from the robbers because of one of his school friends: "Tahir cried in the prison: "Come, if only there is an acquaintance in this place, he will release us. ", said a ghazal:

Yursam yo‘lim uzundir,
Kecha menga kunduzdir.
Bizni qo‘ying, jon beklar,
Zuhro unda yolg‘izdir.

One of Tahir's classmates was here, and he said to Tahir:

- Yes, Tahir, are you still singing in Zuhra's bed? - he said. Then he called the jailer and gave him a handful of gold:

- Let him go, this is a slave who burned himself, what will you do after burning him, - he said.

With that, Tahir and those who came with him were released from prison."

One of the similarities in both works occurs when Tahir returns to his country and meets Zuhra again. Zuhro's awakening from the ghazal told by Tahir is a characteristic of both the fairy tale and the epic. In the fairy tale, Tahir comes to the house where Zuhro is sleeping at dawn and wakes her up by singing a ghazal. In the epic, it is from the ghazal read by Tahir that Zuhro becomes aware of the return of his lover.

According to the fairy tale, the meeting between Zuhro and Tahir first becomes known to Karabotir's sister. After Karabotir came and found out that Zuhro was not at home, he asked his sister, "Where did Zuhro go?" he asked. His

¹⁴Sayyodiy. That book. – P. 145.

sister answered: - Tahir came this morning, and he went into the garden with him. Karabatir got angry after hearing this and went to the king and bit Zuhra. The king quickly arrested Tahir and imprisoned him. With the advice given by the scholars, the king said: "I will hang Tahir on the gate in two pieces!" "If I don't kill him, he won't leave my daughter."

Sayyadi also pays special attention to the process of capture of Tahir by King Bobokhan. Zuhro hides Tahir from others for a long time, then she is forced to tell her nanny about his arrival. The description of events such as Zol, that is, the cunning old woman's knowledge of this secret, Tahir's prayer to God, the begs' appeal to the king not to kill Tahir, and the girls' trick give the epic its uniqueness. It provides an original and effective output.

One of the similarities in the plot of the tale "Tahir and Zuhro" and Sayyadi's epic "Tahir and Zuhro" can be seen in the description of events related to the killing of Tahir. Death brings both works to an end. According to the tale, the king called a herald and gathered the people to the square. The executioners brought Tahir as well. Although Zuhra begged her father so much, he did not listen. The executioner cut Tahir's body in two and hung it on the gate.

Sayyadi's skill is evident in his memory of Mohim before Tahir's execution in the epic, especially in the description of Zuhra's words to Tahir. It is not possible for Venus to live after Tahir. It is the poet's special attention to the fact that he is the owner of true love and to what extent he is faithful to his love in the verses that reflect Zuhra's experiences, which gives the epic its uniqueness:

Dedi Zuhro: "Ayo, ey notavonim,
Tasadduq aylayin bu tanda jonim.
Manga yo'qtur bu jondin zarra qayg'u,
Bo'lub dunyo manga sansiz qorong'u.
Ki sandin so'ng na kun ko'rgayman, ey jon,
Saning yo'lungda bu jonimdu qurbon.
Mazoring oldig'a aylay mazore,
Qilay qonim bila man lolazore.

Saning qabring qoshinda turbatimni
Tuzoyin, barcha ko‘rsun ziynatimni.
Tirikligim qurutub xok etarman,
Ki xanjar birla ko‘ksun chok etarman.
Tonuq bo‘lsun bu so‘zumga Ilohim,
Bu beklar barchasi bo‘lsun guvohim”¹⁵.

In the fairy tale, Tahir was buried by order of the king. And Zuhra wears black and mourns for forty days. According to the epic, Zuhro presides over Tahir's burying ceremony. For three days, he will give food to the people and celebrate it. Then he goes to Tahir's grave, and his concubines join him. At this time, they encounter Karabotir. Karabotir makes fun of Zuhra. Zuhro comforts him:

Bu Tohir o‘ldi, sanga yetti davron,
Buguncha yig‘layin qolmasun armon.
Bu yerda turmog‘il, eldin uyotg‘il,
Boribon to‘yning asbobin tuzotg‘il.
Ki shahzodasanu man sanga loyiq,
Qarindoshim erursan, qo‘shiti Xoliq.
Bugundin nari oni yo‘qlamasman,
Ki sandin o‘zgani hargiz demasman¹⁶.

Karabotir will be very happy with these words. She arrives and cheers her parents up and they start preparing for the wedding. And Zuhra came to Tahir's grave and put the handle of his dagger on the grave and

Siynasin qo‘ydi tig‘a urdi bir oh,
Murodim bu edi, yetkurdi Olloh!
Ishorat qildi ul damda o‘ziga,
Ko‘rinmay ota-onasi ko‘ziga.
Kalima aytti Zuhro bo‘ldi oxir,

¹⁵Sayyodiy. That book. – P. 179.

¹⁶Sayyodiy. That book. – P. 185.

Bali, o'lmakdin o'zga yo'qtu tadbir¹⁷.

In the fairy tale, the image of the death of Venus is similar. Zuhra got permission from her father to visit with difficulty. Accompanied by forty maidservants, he filled two pockets with pearls, took a cook in hand and went to the cemetery. He sings ghazals and scatters pearls on the way. When he approached the cemetery, he scattered all the pearls and went forward. The girls were busy picking pearls. Zuhro reached Tahir's grave, "threw off his burqa from his head, hit him on the forehead with a kitchen knife and said: "Open, see!" said. The grave has been opened. Zuhra opened like a flower in the cave and jumped into Tahir's arms, whose eyebrows and eyes were fluttering. The grave is closed."

Another harmonious situation can be observed in the image of Karabotir's death. In both works, Karabotir kills himself after Zuhro's death. According to the fairy tale, Karabotir was placed between Tahir and Venus. A red flower grew on Tahir, a white flower grew on Venus, and a thorn grew on Karabotir.

Sayyadi also impressively expresses that flowers grew from the graves of Tahir and Zuhro, and thorns grew from the graves of Karabatir. However, the narration of events such as Zuhra's father entering his dream after his death, Karabatir being buried in a separate place, and Mohim's death after hearing the events related to Tahir, are the result of Sayyadi's creative work.

As a result of the transformation of both metasytems into a single system in the account of events, the integration of the events in the tale and epic of "Tahir and Zuhro" is clearly visible. Already, N.D. Medrish was right when he wrote that "Folklore embodies the most ancient state of literature."

In creating his epic "Tahir and Zuhro", Sayyadi makes good use of the popular plot. Sayyadi himself emphasizes that the Uzbek folk tale "Tahir and Zuhro" was the basis for the poet's epic in the introduction of the work. It says that one day the poet had a dream. In a dream, he was walking in a wonderful, beautiful park. It's spring, the flowers are open, there are beauties around, everyone is happy.

¹⁷Sayyodiy. That book. – P. 187.

Tahir and Zuhra suddenly met Sayyadi and asked him to write a book based on their love. The events of this dream inspired the poet:

Davot birla qalam ilgimga oldim,
Alarning ishqini ko‘nglumga soldim.
Alarning qissasini nazm qildim,
Ki oshiqlarg‘a yaxshi bazm qildim.
Quruq jazra edi, bo‘ston qildim,
Bu oshiqlarg‘a xub doston qildim¹⁸.

The main goal of the poet was to turn a folk tale into an epic. On this path, he works hard for four years. As a result, one of the famous works of Eastern written literature is born. In fact, the harmony of the epic's ideological content, the images and events described in it with the events of the Uzbek folk tale "Tahir and Zuhro" indicates that Sayyadi was well acquainted with the examples of folk oral creativity and skillfully used folklore achievements in creating his work. Creative approach, skillful use of the possibilities of the epic genre - fully reveals Sayodi's potential. For this reason, a wider and more detailed description of the events and the deeper inner spiritual experiences of the main characters occupy a large place in the "Tahir and Zuhro" saga. Also, the characters included in it and additional episodes mean that the saga was created as a product of original, rich fantasy, unique talent and talent.

It is known from the comparison of written literature and the text of a fairy tale that the study of various variants of the system of characters in literature and their functions is necessary for adequate interpretations of the work. As we have seen above, the main goal emerges when the interpretation of characters in fairy tales and epics, as well as the place and role of the similar and different aspects of both systems in the text of fairy tales and written literature are compared.

Control questions:

1. What do you mean by traveling plot? Give examples.

¹⁸Sayyodiy. That book. – P. 20.

2. What do you know about the genesis of the plot related to Tahir and Zuhra in folklore?
3. Tell the Uzbek folk tale "Tahir and Zuhro".
4. Tell us about the variants of the folk epic "Tahir and Zuhro".
5. Can existing traditions in oral creativity influence the examples of written literature?
6. To what extent was Sayyodi able to effectively use folklore traditions in creating the epic "Tahir and Zuhro"?

GLOSSARY

Folklore - Folk - people, Lore - knowledge, wisdom, i.e. Folklore - folk wisdom. It was first used by William Thomas as a term meaning the traditions, ancient folk poetry, customs, rituals and beliefs of the European peasants. In Uzbek folklore, it means the oral creation of the people. At the moment, all types of folk art are called folklore.

Image - the root of the word is "raz" (line), from it "razit" (to draw, carve, carve), from it "obrazit" (to draw, carve, carve to make a shape)) appeared. It is from this word "obrazit" that the term "image" was born. This word means "the general picture". An image is a phenomenon that embodies both generalized and individualized features.

Allegory (Greek allos - special, agoreuo - I speak) - 1) a type of metaphor based on expressing an abstract concept or event through a concrete thing. In this case, the word representing a concrete thing (for example, fox) is used figuratively to express an abstract concept (fox - cunning).

Badiha (ar. - a beautiful word spoken suddenly, without thinking, ingenuity) - a poem that was said suddenly, without special preparation in advance; impromptu (q.). B. is created due to being strongly affected by an event, in response to a poem recited by another poet in the mushairas, or due to the need to get out of a precarious situation. B. from a poet, mastering high-level figurative thinking, poetry technique, being able to use artistic arts appropriately and

skillfully, being able to quickly and intelligently evaluate a concrete event, event or situation, and draw artistic generalizations from them. requires skills.

Genre (fr. genre - gender, type, type) is a literary genre, a historically formed type of literary works, a concept that means works that form groups of different sizes with common features in the national or world literature of a certain period. There are differences in the use of the term J.: in some sources, the term J. is used in the sense of a literary type (epic, lyric, drama), while in others it is used in a much narrower sense (epic - type, novel - type, historical novel - genre). will be done.

Art is the depiction of events in life-like, lively scenes that affect a person and awaken his imagination. Artistry is a phenomenon characteristic of all art forms.

The theme is a summary of the life events chosen by the creator, the main problems he covered. The main idea and purpose of a literary work is its theme.

An idea is the event that directs the creator's goal and sets his views and approaches to the event in a certain way.

Conflict is the Latin word conflictus, which means "to clash." Just as conflict is the basis for the development of life, artistic conflict is the leading means of making the work interesting.

Composition is the Latin word compositio, which means "structure, construction, composition." It is common to define the composition of a work of art as follows: "arrangement of parts, details, artistic image means of a work of art in a specific order based on a certain purpose."

Plot - the French word "plot" means "thing, content, subject". The system of communication and relations between the characters that makes up the content of the work.

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