

Version Of The Story By The Poet Zohir Kochkor Oglu

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ANNOTATION

In this article we will think about the version of the story "Tohir and Zuhra" in the repertoire of the poet Zohir Kochkor o'g'lu. The story is about the traditional childlessness that is common in the epics of the Turkic peoples and the unusual motives of the epic heroes.

Keywords: Epic, manuscript, archive, Turkic peoples, variant, love theme.

Introduction

It is known that the story "Tohir and Zuhra" was included in the repertoire of the poet Kochkor oglu Zohir, who lived in Shahrisabz, and this work was recorded twice. The epic "Tohir and Zuhra", stored in the archives of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan under the inventory number 1226, was written in 1953 by the poet Zohir Kochkor oglu. The volume of the manuscript is 203 pages. This version of the epic is the same as the one written by the son of the Islamic poet Nazar and listed in the above-mentioned Folklore Archive under the unit 1143-saklov. The reason for this, according to folklorists, is that the poet Zohir Kochkor oglu came to Narpai to learn the secrets of epics, became an apprentice to the poet Islam and studied the epic works in his repertoire mainly by memorization. Therefore, he performed the text of some epics without any changes, as he had memorized them from his teacher.

According to folklorist M. Juraev, who paid special attention to the accuracy of the text of certain epics recorded in the repertoire of teachers and students, They learned by memorization. "Apparently, this explains why the versions of the story "Tohir and Zuhra" interpreted by the Islamic poet Nazar oglu and his student Zahir poet Kochkor oglu are textually accurate. We did not find it necessary to analyze the example of the story "Tohir and Zuhra" in the Folklore Archive, which is kept under inventory

number 1226, as it is identical to the version written by the Islamic poet.

Because, as it was rightly mentioned in the above quote, the son of the poet Kochkar Kohkar, who had the ability to speak correctly, did not limit himself to reciting the story "Tahir and Zuhra", which he memorized from his teacher. This is evidenced by the fact that the second version of the story "Tohir and Zuhra" was written by the poet Zohir Kochkor and is stored in the Folklore Archive under inventory number 8893.

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This version of the manuscript has a volume of 222 pages and was written in 1983 by Sh. Orifi. This version differs radically from the version written in 1953 by the poet Zahir, with its plot structure, content, originality of the narrative,

the size of the volume and the artistic maturity of the poetic part. When we make a comparative-textual analysis of the oral versions of the epic "Tohir and Zuhra" that have been recorded so far, the example written by Sharofjon Orifi, a folklorist in 1983, from Zohir Kochkor oglu, is known for its perfection.

The story begins with a totemistic interpretation of traditional infertility, which is common in the epics of the Turkic peoples, based on the method of "pairing" the motives of the unusual birth of epic heroes. The totemic notion of conceiving a fetus by consuming a certain plant is expressed in the gift of a strange apple, which causes the birth of heroes. While the king and the minister were talking, they first brought out gold coins to the people who knocked on the gate. But when the Qalanders said that they were not interested in wealth, they could give a couple of loaves of bread to the treasurer and take out an apple from his pocket and say, "Take this apple and give it to the king. - he disappears. The disappearance of the Kalandars is a sign that the birth of epic heroes will take place in the presence of patrons.

In this case, the gift of a wonderful apple is an expression of the patronage of the ancestors, that is, the support of the spirits of the departed ancestors. According to ancient Turkish mythology, the spirit of the ancestors, which entered the mother's body through the consumption of the "apple" detail donated by Kalandar in accordance with the totemistic views of plants, is the result of the family's rebirth. In the future, the concept of children as a symbol seems to indicate that the children born in the family of the king and the minister care for each other.

According to the lithographic edition of Tohir and Zuhra, published in 1911, in ancient times there was a great king and his minister. They were childless. The king and the minister went to a beggar who lived in a garden. The dervish gives them the pen in his hand and tells them to think what they want. The dervish took back his pen and found that they were childless: "The king will have a daughter, the minister will have a son, name them Tahir and Zuhra, and when they grow up, do not separate them!" He gives them an apple on the page. The king vowed, "If I see a girl, I will give her to the minister's son." The king and the minister cut the German in two. Later their wives became pregnant and gave birth to a king's daughter and a minister's son. Their names are Tohir and Zuhra.

According to the epic tradition, eating an apple from a white-bearded old man or a legendary patron in the form of Hizr is enough to give birth to a child in the family of a king and his minister who is suffering from infertility. In the story "Alpomish" told by Akhmedov, a wolf grabs an apple from Boyburi's hand and when he eats it, his wife becomes pregnant. In the story "Sweet and Sugar" written by Kurbanboy Zhirov Tadjibayev, the wives of King Valikhon and his minister Karamon had a child with a pomegranate given to them by a strange old man named Ayar Baba of Sham. "The interpretation of the hero's birth in detail in the "apple" detail is also common in Uzbek folk tales:

This interpretation of the birth of an epic hero in a childless family, associated with the ancestral cult and plant totem, was enough for an epic interpretation of the motive of unnatural birth. However, Zohir Kuchkaroglu, who knew folk tales and epics very well, "combined" the totemistic interpretation of the supernatural motif in the epic "Tohir and Zuhra" based on the well-known epic plots.

After eating the split apple, the king and the minister go hunting, happy that their wives are pregnant. Then a deer appeared in front of the minister. The minister did not shoot the deer, thinking, "If I shoot a deer, it won't hit my pregnant wife." The king who was watching this situation:

	Ов-шикор деб чикқан
эдинг элингдан,	Менга ҳамроҳ бўлиб
жону дилингдан,	Бу иш келмас экан
сенинг қўлингдан,	Тўғри келган овни нега
отмадинг?, – дейди.	
	Then the minister who knew that the deer was pregnant said that::
етар носаси,	Ҳар кимсанинг Ҳаққа
боғнинг лоласи,	Гунчадан очилар
бор боласи,	Жониворнинг қорнида
	Шунинг учун мен
кийикни отмадим.	

One of the traditional plot elements of the folk epic is the motif of a pregnant deer (rabbit) in front of a childless king and his minister when they go hunting. However, most of the plots say that this beast preceded both of them, but in the version of the story "Tohir and Zuhra" by Zohir Kochkor oglu describes the appearance of a deer only in front of the minister.

The "pairing" of the totemistic interpretation of the unusual birth motif with the image of the "apple" (plant) and the "deer" (animal) served to increase the attractiveness and effectiveness of the epic expression.

It is well known that eating certain foods during pregnancy is one of the most important elements in the morphology of a fairy tale. The unique national interpretations of this plot element, which is characteristic of the magical fairy-tale artistic structure, are based on the fact that in Uzbek folklore barley, corn stalks, apples, skull waves and other things are formed as a result of eating a fetus. In particular, the motive for the appearance of a fetus by a strange old man (dervish, kalandar, white-bearded Nuroniy old man, Hizr, etc.) given at noon or on the right is one of the ancient and common elements of the epic of the Turkic peoples. That is why I. Gafferli, who studied the relationship between legends and myths, classifies such motives, noting in the romantic epic the separate interpretation of the formation of an unnatural fetus with a "begging apple": a) the pursuit of good deeds; b) by eating an apple given by a beggar; c) other miraculous cases.

The interpretation of this unnatural fetal expression in connection with the "apple" detail of this artistic expression is also found in the fairy-tale version of the plot of "Tahir and Zuhra". According to the analysis of the work by the famous scholars VM Zhirmunsky and H. Zarifov (written by folklorist B. Karimov from Kokand Zebobibi Sarimsakova), the minister met a childless king on a pilgrimage and saw him in a strange garden. The old man then presents them with a magic apple and tells them that after eating the apple, their wives will become pregnant, the children will be named Tahir and Zuhra, and they will be married in the cradle.

In one of the examples of the Uzbek folk tale based on this epic, recorded in the village of Bugirdok, Khatirchi district, Samarkand region, the elimination of infertility is explained by an apple detail given by a strange old man. The king and the minister sighed at their infertility and decided to leave, and on their way they reached a garden. When they saw an old man sitting at the edge of the garden, they stopped and went to him. When the old man found out about their infertility, he gave each of them an apple:

"Both of you share this apple with your wife. God will give you a daughter and a son, and name them Tahir and Zuhra." Get married when they grow up. After that, the king and the minister had a child.

According to the story "Zuhra-Tahir" recorded from Khorezm, the king and the minister went hunting. They traveled a long way, went to a square, and at night stopped to sleep. Late in the afternoon, they fell asleep. A red apple appears in the king's dream. The minister also has an apple in his dream. The next day they wake up with the call to prayer, tell each other their dreams and intend to have children.

This is the motif of the "apple", which is the result of a combination of totemistic beliefs and popular beliefs that animistic views based on ancestral cultures are conceived with the help of ancestral spirits and patrons. In particular, according to the Azerbaijani version of the story "Tohir and Zuhra", King Hotam and Minister Ahmad were childless and one day a beggar gave them an apple. Then the wife of King Hotam gave birth to a daughter, and the wife of Minister Ahmad gave birth to a son.

In the Crimean Tatar folklore story "Tairnen Zore" the birth of epic heroes is discussed in detail in the "apple". According to the legend, a king had no children. One day a beggar came to the king's door. The king gave him some money and said, "Oh!" When the beggar saw the king's sigh and asked why, the king said that he had no children. Then the beggar said:

"Then I'll give you an apple, one in the middle, half for yourself and half for your wife." Give the spiritual apple to your minister, and he will eat half of the apple himself and give half to his wife. Of course you will have children. In this way, the king and the minister's wives became pregnant.

According to another version of the poem, recorded in Crimean Tatar folklore, the childless king and his minister went hunting. As they pitched their tents at the foot of the mountain, an old man with a white beard came. When he found out that the king and the minister were childless, he took two red apples from his pocket, gave one to the king and the other to the minister, and told them to eat it with his wives. If they do, they say they will have children.

Unlike other Turkish versions, in the Turkish story we see that the unusual birth of the protagonist, who acts as Tahir, Zuhra and their rival character, is motivated by a magical apple detail.

In some versions of this version, there is a motive for the old man (kalandar, dervish) to give an apple to the king and the minister, who are suffering from infertility. Usually this strange old man disappears suddenly after giving an apple to the minister and the king. Unlike other Turkish

versions, in the Turkish story we see that the unusual birth of the protagonist, who acts as Tahir, Zuhra and their rival character, is motivated by a magical apple detail.

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The motive for a strange pregnancy in the "apple" is a typological phenomenon for the folklore of the peoples of the world. According to the well-known scientist HG Kurugli, "the birth of a hero with the help of magical or miraculous forces is a typological motive and one of the common elements of the folklore of the peoples of the world.". In particular, "getting pregnant in a strange way" is one of the main motives of Slavic folklore. While the Russian folk epic describes the birth of a hero from a woman's relationship with a certain mythological character (for example, Kravevich Marco is the son of Ilno), the Bulgarian epic states that the hero's mother is pregnant by the breath of an angel. In fairy tales, on the other hand, the consumption of certain fruits, often apples, peas and other things, gives rise to motives.

In the story "Tahir and Zuhra" the motives of the unusual birth of the heroes are expressed in detail in the "apple", first of all, in the popular opinion, the "apple" is connected with the concepts of family, love, children, fertility, blessings. "The historical roots of the symbolic image of the apple in the fairy tale are connected with the ancient cults of fertility".

Second, the motive for the birth of a child as a result of an "apple" pregnancy is also associated with myths associated with the cult of twins. The connection of the motive of birth in the "Apple" to the cult of twins in the story "Tahir and Zuhra" is due to the fact that the epic heroes ate an apple given to the king as a minister (or their wives) by the darvish. This can be explained by the fact that the "owner of the apple" (ie, the dervish, the Qalandar, the old man, etc.) emphasizes the inseparability of children born to

each other, and that Tahir and Zuhra are always related to each other, described as one being, one body. Therefore, while the genetic roots of this motif have historically been linked to the cult of twins, the epic plot has traditionally been interpreted as a love affair between Tohir and Zuhra.

Third, the historical and genetic basis of the pregnancy motif associated with the apple in epic works also reflects totemistic views. This is because the ancients, who were unaware of the natural physiological causes of pregnancy, knew that a woman's body was encased in the body of an animal or a part of a plant (fruit, leaf, grain, etc.) that was thought to be a totem. Thus, a woman who ate an apple or a corn stalk, a princess who drank a bubble from the river, or a girl who swallowed a pea got pregnant in an unusual way. In the story "Tahir and Zuhra" the historical basis of the motive of the birth of epic heroes thanks to the apple, which appealed to the king and the minister, is the idea of fertility, the cult of twins and the development of epic thinking of totalistic beliefs.

Zohir Kochkor oglu tried to enrich the plot of the story with his eloquence, while retaining the traditional plot elements. While on the hunt, the king promised his minister that if one of his children was a boy and the other a girl, he would marry her.

According to the epic tradition, the appearance of the protagonist in the supernatural world is combined with the motive of "distance". In this case, as in other versions, fathers whose wives are expecting children, that is, the king and the minister, leave their homes and go hunting, that is, the children are far from where they were born. That is why they hear the news that their wives had a baby from the shepherd while they are hunting. In Chapar's language, the king's wife says that the minister's wife has given birth to a son, and the use of the word "gave birth" in the chapter indicates a situation that has a strong emotional impact on the listener (student):

<u>берди,</u>	Одамзодга аввал ёруғ юз
<u>сўз берди,</u>	Икки элчи бирликишиб
гўзал <u>қиз берди,</u>	Хоним, сизга ойдай
менга севинчи!	Хушнуд кулиб беринг
<u>тил берди,</u>	Одамзодга сўйламоққа
<u>гул берди,</u>	Боғларда очилган тоза

Камбар вазир, сизга
эрдек ул берди,
Сиз ҳам беринг энди
бизга севинчи! (р 29).

The phonetic melody used in the above paragraphs "yuz berdi(happened)", "so'z berdi(promised)", "qiz berdi(gave a girl) and etc served to further strengthen the art of the text.

In Zohir Kochkor oglu's story "Tohir and Zuhra", the untimely death of Minister Kambar is interpreted in a unique way. Many versions of this story, both in the form of stories and fairy tales, tell the story of a minister who was riding a horse fell down and died when he heard that he had a son. The poet Zohir, on the other hand, tried to give this element of the plot a social meaning in order to justify his renunciation of his promise to give the king's daughter to Tohir. It is well known that in the past, the enmity of low-ranking officials to ministers who were close to the ruler in the royal palace, and especially to those who had a great reputation among the people for their good deeds, led to various scandals and corruption.

The same thing happens at the palace of the ruler of the Tatar people, Karakhan. King Karakhan, who was rescued by evil people, took Kambar to a hunting ground and shot him in the back under the pretext of hunting (P.31).

In the story, Tahir, who lost his father, suffered a lot, went to school with his daughter and boyfriend, and fell in love with the girl. According to Zohir Kochkor oglu there was a "king of a great country" who was a neighbor of the Tatar people, and he sent a letter to Karakhan with the intention of marrying Zuhra. In his letter, Karabatir threatened to plunder Karakhan's country if he did not give Zuhra. Karakhan summons his ministers for advice, but they are afraid that Karabatir will fight and say that it is better to give Zuhra to him. Unable to oppose, Karakhan agreed to give his daughter to Karabatir and ordered the wedding to begin. Zuhra, on the other hand, rejects her father's words because she loves Tahir and does not agree to the wedding.

Then, on the advice of the minister, Karakhan summoned Tahir to his presence and demanded Zuhra's resignation. When Tahir did not agree, he ordered him to be taken to the Kuyutir desert:

Ичадиган тиниқ сувин
лойланглар,
Аё беклар, йўл
жабдуғин шайланглар.
Бу элимда бош кўтариб
юрмасин,

Чўлу биёбонга элтиб
тайланглар.
Маҳкам қилиб боғланг
икки кўзини,
Бу жойлардан узинг
ризқу рўзини.
Узоқ биёбонга элтиб
тайланглар,
Жондорлар еб кетсин
ййиб кўзини (р.43).

The term Kuyutir Desert is the name of a desert field in Uzbek folk tales, where a man walks on his feet and a bird flies on his wings, which is an original plot element that is not found in other versions of the story. In other versions, there are no images of Hasan Yasovul, the chief of the soldiers who drove Tohir to the desert, and Mastonoy and Bustonoy, two cunning old women sent by King Karakhan to persuade Zuhra to marry him. In particular, the description of the two old woman who were going to trick Zuhra to believe that Tohir gave up was impressive. Zuhra, who had doubts about the arrival of the old women, looked at them and said:

Дарёда сузади солман
кемалар,
Бўрон турса тўлқин
ичра қамалар.
Бир иш билан
келибсизлар ёнимга,
Йўл бўлсин деб мен
сўрайман, момолар.

Нодон ўзин
баландпарвоз чамалар,
Бир нимадан
бўлдингизми таъмалар?
Нима учун келганингиз
билмайман,
Йўл бўлсин деб мен
сўрайман, момолар (р.50).

Then, according to the description of the section, "the two old women who came and talked to Zuhra's heart and telling her the following::

Оқариб тонг отди,
қизим,
Қизариб кун ботди,
қизим.
Умид қилма
Тохиригдан,
Бошин олиб кетди,
қизим.
Сарғайиб кетган
юзлари,

кўзлари,
 Чуқурга тортган
 Сўкиниб айтган сўзлари,
 Отангизга ботди, қизим.
 Бор эди номус орингиз,
 Поймол қилди
 Тоҳирингиз,
 Хайрон бўлди
 падарингиз,
 Бетоб бўлиб ётди, қизим
 (р.51).

No matter how hard Mastonoy and Bustonoy try, they will not be able to extinguish the fire of love in Zuhra's heart. Karakhan's efforts to marry his daughter to Karabatir, the ruler of Kalmykia, were in vain.

Abandoned in the middle of the Kuyutir desert with his hands and feet tied, Tahir, burned in Zuhra's love prayed to Allah for help and turned to the "owner of the desert", Hazrat Hizr. Then, in a flash, the rope in his hand is broken and he is released.

In some versions of the story, when Tahir is placed in a box and thrown into the river, there is a motif that Zuhra asked the tree through the caravans. In his address to the caravans, Bakhshi also used traditional proverbs, which are often used in folk tales, such as "What I have seen in the mortal world, O God, may your state be more".

Wandering in the desert of Kuyutir, Tahir gradually reached a place called Peacock's Corner. Bakhshi skillfully used the art of prostration and described this wonderful place, where marble pools were made everywhere, "peacocks, nightingales, parrots and all kinds of birds sang around and amazed everyone who saw it." Here Tahir meets the children of a boy named Oltmishboy - Kironkhan and Oftoboylar. Here we see that in the process of creating this epic, the traditional plot and motifs of the Uzbek folk epic were widely used. For example, the adventures of a brother in a desert garden and a place where he lives, the fact that his brother goes hunting and guarding the castle when his sister is at home, and even the resemblance of the name of the epic hero in the epic "Kironkhan" (Kironkhan) recalls the events of the famous story.

The skill of the poet is such that each epic hero, which he brings to the plot of the story, is entrusted with a certain artistic task, which is directly related to the fate of Tahir or Zuhra. While his brother, Oftoboy, who was hunting, was weaving a rug, he heard the voice of a stranger in the garden. She realizes that Tahir is in love with the beautiful Zuhra, and as she was

ashamed to lead hime by herself, went to her father and said:

Кўкрагига уриб
 йиғлайди нолон,
 кўзлари гирён,
 меҳрибон,
 кўрдим, отажон!
 Товуслар ҳолига бўлиб
 Чарчаб-толган йигит
 Товуслар бошига соясин
 солган,
 атрофин олган,
 сайровдан қолган,
 Чарчаб-толган йигит
 кўрдим, отажон! (р.76)

In this way Tohir got acquainted with Altmishboy and his children. The rich man feels sorry for the young man who died in love, for the oppressors who oppressed him a lot, and he wants to give his daughter Oftoboy as a wife. But Tohir remained faithful to his love, and Oltmishboy also acknowledged his loyalty. I did not say that if you do not want to be separated from Zuhra, I will go to you. My daughter's enemy is King Karabatyr from Lakay-Kalmykia. The sun is trying to rape my daughter. My son Kironkhan didn't want it and said no. He had an argument with Kironim. Kironkhan was a lonely young man who went hunting. He hunts around us under the pretext of hunting. You can walk in this place, it's up to you. Do not leave us alone until my son arrives "(p. 80-81).

Then Tahir Gushayi stayed in the peacock and one day, while walking in the desert and fluttering with birds, he came across a caravan coming from afar. These were caravans from Zuhra's country, and when Tahir listened, one of them asked, he asks. Upon hearing this, Tohir introduced himself to the caravan leader and went to Altmishboy to ask permission to return to his homeland. In the meantime, Kironkhan returned from hunting and met Tahir and "made a pact and befriended him on the Day of Judgment." This is one of the elements of the traditional plot of the folk epic - a unique artistic interpretation of the motif of brotherhood. Just as the friendship of Hakimbek and Karajon in the story "Alpomish" has become very important in the development of events, the "brotherhood" of Tohir and Kironkhan plays an important role in the fate of the epic hero.

The most important point that binds these two epic heroes together is that for both of them, the ruler of Kalmykia, Karabatyr, was an enemy.

Ўзи билсин ишнинг

кўпи-озини,

Let him please his three daughters (P.130),
"Mahmudkhan was asked for advice.

The king came with his officials, opened the box, and when he found out that the young man was in love, he began to look for a cure. Mahmudkhan's middle and older daughters argue, "My father will give me to that young man, no, he will give me." Because Oltinoy fell in love with Kironkhan, who lived in the Peacock Peacock, and Kironkhan also paid attention to her in absentia. That's why Oltinoy, who knows what love is all about, decides to fight Tahir and Zuhra to make her happy.

The epic also depicts Karabatir fighting Kironkhan. Korabatir, who had come to Gushai to hunt peacock, was suddenly confronted by Kironkhan, and in the middle of the battle, Korabatir's army fled to Tatar, the land of Karakhanids. Meanwhile, Tohir and Altynai Kironkhan, who were coming to Tatarstan, met. This is where lovers who see each other in the afternoon find each other. Together they flew to the Tatar land.

One of the characters in the version of the epic by the poet Zohir Kochkor oglu, is a shepherd who lives near Zuhra Chorbaghi, and because his mother is a fortune teller, Zuhra often visits him to know her fortunes. It is as if Tahir met the shepherd boy, and with the help of his mother, Altynoi went to Zuhra's mansion as a maid and announced that Tahir had come.

One of the common elements of the plot of the epic of the peoples of the world - the arrival of Tohir in the Tatar country and his meeting with his beloved Zuhra - is based on the motif of the epic hero on his wife's (or wife's) wedding. When Tahir and his friends Kironkhan and Oltinoy arrived in Tatarstan, Karakhan forced the king's daughter to marry Karabatir. In the Uzbek national heroic epic "Alpomish" the epic hero returns from Kalmykia in the form of a shepherd "Kultoy". In the story, Altynai and Kironkhan go to the wedding dressed as shepherds and hide their weapons under the clothes.

In the six-month-old race in Alpomish, Hakimbek's friend Qorajon took part in the race. He started arguing with them. This is how Bakhshi described the battle between Qiron Khan and Korabatir in Kupkar.:

Қоработир гавда учун,
Қора отин йўртаётир.
Қиронхонда эди гавда,
Пойчасидан тортаётир.

гайратди,

Қиронхон қилди

Бедов отга қамчи чотди.
Гавдани ҳалол айириб.
Бу тўдадан чиқиб кетди.

Қоработир кўп уринди,
Кўзига аждар кўринди.
Ақли кетиб, кўзи тиниб,
Отдан йиқилиб бўйни

синди (p.167).

In many other national versions of the poem, the death of Karabatir is interpreted in connection with his fight with Tahir or the attack of Zuhra, in which case he falls from the horse in a dispute with Kironkhan. This can be considered as an example of innovation, which was introduced into the plot as a result of the creative individuality of the poet Zohir Kochkor oglu.

In this version, the motives of the final part of the plot are also epic in a unique way. When he learned that Karabatir was dead and that a large army led by Kironkhan and Oltinoy was coming to the country, Karakhan surrendered "by hanging his sword" and agreed to give his daughter Zuhra to Tahir. Tahir finds his lover, takes the throne of the Tatar country and begins to live a happy life. In this version, the solution of the traditional epic plot has changed dramatically, and there is no motive for the death of the heroes and the growth of flowers (trees, bushes) from their graves.

The ending of the plot with such a birth is characterized by the conformity of the people to the ideal. Because the people wished happiness to the epic heroes who were victims of injustice, they wanted the fairy tales and legends about the love of Zuhra and Tahir to end with such a happy picture. Zohir Kochkar oglu, who was well acquainted with the traditions of Uzbek folklore and was well acquainted with the epic works of the fraternal Turkic peoples stories and narratives made an ancient plot even more perfect by adding the motive of a happy marriage of the main characters to the compositional structure of the poem.

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