



TRADITIONAL FORMULAS OF THE HORSE'S SADDLING AND THEIR PLACE IN THE EPICS OF THE PEOPLES OF THE WORLD (ON THE MATERIAL OF RUSSIAN AND UZBEK HEROIC EPIC POETRY)

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Article history:	Abstract:
Received: 11 th November 2021 Accepted: 11 th December 2021 Published: 21 th January 2022	The article is devoted to the analysis of the traditional formulas of the horse's saddling in the epics of the peoples of the world (on the material of Russian and Uzbek heroic epic poetry). Analyzing the characteristic features of such formulas in the Russian epics and the Uzbek heroic dastan Alpamysh, the author comes to the conclusion that the traditional formulas in the epics of the peoples of the world have a number of similarities and differences. While the similarities of the traditional formulas are determined by the same stages in the social development of these peoples at the time when the works were created, their differences are explained by the cultural peculiarities of the peoples. At the same time, the author concludes that the traditional formulas reflect the life and customs of a particular people.

Keywords: Folk Art, Heroic Epic, Bylina, Dastans, Narrators, Plot Construction, Traditional Formula.

Scientists have long drawn attention to the fact of the similarity of heroic epic songs of different peoples in terms of their content and form. In the field of plot development, for example, attention is drawn to such almost obligatory motives as the miraculous birth of the hero, his extraordinary infancy, various kinds of trials, a duel with a monstrous / foreign enemy, the search for a bride and marriage, wandering, leaving. In the folklore of a particular people, special clichés have been developed for the design of such common places. In this paper, it is assumed to identify the similarities and differences of traditional formulas for saddling a horse in Russian epics and Uzbek dastan "Alpamysh". It is also important to note the fact that the comparative historical study of the Russian and Uzbek epos was carried out at the general typological level, in some cases at the level of ingenious guesses and assumptions (see, for example, the works of V. M. Zhirmunsky [1]), the conclusions of scientists need to be confirmed and clarified at the level of a specific analysis of the main genre-style formulae. The material for the study was texts from the collection "Epics" edited by F. M. Selivanov [2] and the edition of the Uzbek heroic epic "Alpamysh" translated by L. M. Penkovsky [3].

Traditional formulas of saddling a horse in Russian epics. The horse in Russia has been considered a noble creature since ancient times. Therefore, a special place is always allocated for him in folklore. It is known that the epic formula "good horse" (Russian: добрый конь, romanized: dobryiy kon) is common Slavic [4, p. 295]. Russian epics show the awareness of their creators in the art of saddling a horse. They accurately describe the armament and protective complex of a mounted warrior. The text of the work contains information about all the subtleties of this art [5, p. 99]. At the same time, the description in Russian epics of the process of saddling a horse has several characteristic features. Below we will focus on some of them. So the following points attract attention.

1. The enumeration of horse equipment and the algorithm of actions (to put a sweater, felt, a Circassian saddle, etc.):

Saddled the Burka in the Circassian saddle,
He put the sweatpants yes on the sweatpants,
He put felt pads on his sweats,
I put a Cherkasy saddle on felt,
He kept pulling up twelve tight girths.
He put the thirteenth yes for the sake of the fortress,
So that a good horse does not jump out from under the saddle.
The girths were silk,
And the pegs at the girths are all bulat pegs, saddle yes red gold.
That silk does not tear, bulat does not rub,
Red gold does not rust,
A good fellow is sitting on a horse, but he does not age himself [2, p. 51].

The phrase "Circassian saddle" attracts attention. How can the Circassian saddle be connected with Russian culture? Judging by existing studies, Russia was not the birthplace of horse armor [6, p. 2-7]. Combat kits developed both in the East and in the West were used here. In the Caucasus, the Adygs (Circassians) were famous for their specially bred breed of hardy horses and specially created horse equipment, especially a saddle set. Circassian saddles were in great demand among the Cossacks. The Circassian saddle was twice as light as the Turkish one and a third lighter than the European one, which reduced the load on the horse during long hikes [7]. Most likely, Circassian combat saddles are mentioned in the epics. As for the felts mentioned in the epics, they were not placed under the saddle, but were placed on it in order for the warrior to be more comfortable and, accordingly, softer to sit. This was called a lining. Felt was most often used for it, less often a leather pillow filled with wool or down acted in this role. In the pre-Mongol period, the convenience of landing and greater stability to the rider was also provided by a "zhivets" - a leather strip stretched between the saddle bows. Most likely, the large number of girths often mentioned in the epics is the mentioned "zhivets" [5, p. 101].

2. Detailed or abbreviated description of the process:

Saddled-bridled a good horse,

Spurred twelve silk girths,

The thirteenth girth across the horse ridge [2, p. 479].

Storytellers in some cases reduced the saddling story to a minimum. This is due, firstly, to saving time, and secondly, to the preparation of listeners: connoisseurs, of course, reproduced the detailed process of saddling with all possible details. As we can see from the above example, the algorithm of actions for saddling a horse in the traditional formula partially "collapses" and ends with information about 13 girths.

3. Explanation of certain actions of the hero in this process:

He was fastening twelve tight girths,

As the thirteenth pulled across the horse ridge,

not for the sake of beauty, but for the sake of strength, –

So that a good horse would not leave in an open field,

so that he would not force a pedestrian to walk in the field [2, p. 243].

The epics explain certain actions of the hero in the process of saddling a horse, because these actions could be taken by listeners for the hero's panache. The hero is the ideal of the people. He had to be clean of human vices. Therefore, after each mention of 12 or 13 girlfriends, or precious saddle equipment, the narrator explains the motive of these actions by their practical significance.

Attention is also attracted in the epics by the fact that the heroes often harness their horses themselves and dress them in battle armor themselves. This is not accidental. The code of chivalry prescribed the warrior to prepare the horse himself before the battle ("to delve into everything yourself," as Vladimir Monomakh wrote in his "Testament"), to be sure that at the crucial moment your horse will not let you down. Therefore, we see how in the epics Dobrynya Nikitich saddles a horse himself before the battle with the Serpent, Ilya Muromets - before the battle with Tsar Kalin, Potap Artamonovich - before the battle with the army of Skurla-tsar [5, p. 102].

Traditional formulas for saddling a horse in the Uzbek heroic epic "Alpamysh". In ancient times, the Uzbeks, like other Turkic peoples, led a nomadic lifestyle [8, p. 166-173]. Animal husbandry, including horse breeding, was an integral part of their life. It is not surprising that this fact is reflected in folk art.

A distinctive feature of dastans from Russian epics is that they include both poetic and prose elements (the latter are, as a rule, rhymed or rhythmized prose) [9], when epics, as a rule, have a song form.

There are only two full-fledged mise en scene of saddling a horse in Alpamysh. But they provide accurate information about the culture and customs of the Uzbek people.

The first scene is the saddling of a horse for Barchin-ai (Alpamysh's beloved) by her mother. In dastan, it is given in a prosaic form: Ai-Barchin's mother selected a bay pacer for her daughter, saddled him with a golden saddle with golden stirrups, put a golden harness on him, tightened the girth, put a velvet down pillow on the saddle – led the horse to Barchin-ai [3, p. 44-45].

The abundance of rich equipment can be explained by the high position of the Barchin-ai family in the tribe.

Another scene is composed in verse form and describes in sufficient detail the process of saddling Alpamysh's sister Kaldyrgach for the hero:

- Bismillah! Kaldyrgach said, and in a moment

She threw a sweatpant on the horse.

There was a gentle brocade, the lower one was sweaty.

- Bismillah! - Kaldyrgach said to her brother. -

the brave men look through the chimney and see the distance.

- Bismillah, my brother, be glorious and great! –

She puts the upper one on the horse,–

Gold was plugged into the upper one of the sweatpants.

Also, the seatpost was instantly imposed,–

He was made of calfskin, good-quality leather.

- Bismillah! Kaldyrgach told her brother.

On the back of the spotted horse lay

With a golden bow, a high saddle.
- Bismillah! Kaldyrgach said to her brother,
Removing a soft pillow from the knot.
It was velvety, green,
Red fringed saddle cushion.
And taking a girth, she is agile and dexterous,
Kaldyrgach pulled down the horse's sides.
The silk is twisted on top, the underside is soft, –
That's exactly what the girth was.
Kaldyrgach said to her brother– - Bismillah!
"Chu!" - you will say, you will pull the bit, –
Soaring into the sky, the horse will spread its wings,
Fast-flying birds will overtake in the clouds!..-
Made of colored belts with a set of copper plates
Having dressed the horse with a Chagatai harness
– - Bismillah! Kaldyrgach said to her brother,
I bow my head respectfully before him.
On the horse, the henchman Kaldyrgach puts, –
It was made of rhinoceros leather.
She hangs a bib on the horse, –
Each of the badge - for a bowl will do!
How long does she have to bridle a horse with a bridle?
The horse is fully equipped with her hands,
Kaldyrgach looks, - she is surprised,
Stroking Baychibar, full of tenderness.
The bit is gnawed by an impatient horse,
The horse digs the ground, dances, waves its mane, –
He is saddled, bridled, equipped for a campaign [3, p. 106-108].

We see that the process of saddling Russians and Uzbeks is almost the same. Both use the same horse equipment. At the same time, specific points also attract attention.

Firstly, a fairly detailed description of saddling a horse in dastan is dictated by the nomadic lifestyle of the Uzbeks. Dastans are sung for everyone. The storyteller, on the one hand, teaches children the art of saddling, on the other hand, shows adult tribesmen that he is sufficiently aware of the subtleties of saddling. In other words, the scene of saddling a horse in the Alpamysh dastan has a pronounced socio-pedagogical character.

Secondly, Kaldyrgach pronounces the phrase "bismillah" several times in the process of saddling. The fact is that "bismillah" is an Islamic term for the phrase with which every surah of the Quran begins, except for the ninth: "In the name of God, the Most Gracious, the Most Merciful". It is said in every prayer, before starting any important business, and many other documents drawn up by Muslims (letters, contracts, appeals, wills, etc.) usually begin with it [10]. In the Middle Ages, when the Uzbek version of dastan was created, the Uzbeks were already Islamized. They still use this phrase before starting important things.

Thirdly, in both scenes, women are saddling a horse. This striking difference from the Russian epics makes one wonder - was saddling a horse for the Uzbeks the prerogative of women exclusively? Among the nomads, women, along with men, coped well with the horse. S. P. Tolstov's statement regarding the fact that "the women of the epic occupy an equal position with men, not inferior to them in anything – and not only in matters of peace, but also in matters of war, is quite applicable to the images of women in dastan. This is a very characteristic feature of the Central Asian epic, elevating it above the epic of many other peoples" [11, p. 12]. Barchin's servants or Alpamysh himself could have saddled the horse themselves. But in the case of Barchin, the mother, in the case of Alpamysh, the sister, wanted to express her love and care for her daughter /brother before going on a long journey. Everyday business is shown as something sacred and touching.

Therefore, after analyzing the traditional formulas of saddling a horse in Russian epics and the Uzbek heroic dastan "Alpamysh", we came to the conclusion that these formulas can give a very clear idea of the way of life and customs of the people. Despite the linguistic and cultural differences between these ethnic groups, the equipment of the saddle and the attitude to the horse itself are the same. Meanwhile, there are also striking differences: so, for Russians, saddling a horse is exclusively a man's business, when, like the Uzbeks, there is a more liberal approach to this task. This situation is connected with the differences in the lifestyles of Russians and Uzbeks.

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