



## OMONILLA MADAYEV'S RESEARCH ON ALPOMISH EPIC: HISTORICAL AND ETHNO-FOLKLORIC FOUNDATIONS

**Mamlakat Mamadaliyeva Qaxramon qizi**

Doctoral Student, Alisher Navoiy Tashkent State University of Uzbek  
Language and Literature, Uzbekistan

### Abstract

This article examines Omonilla Madayev's research on the "Alpomish" epic, highlighting its artistic, social, and cultural significance in Uzbek folklore. The study explores the representations of Islamic beliefs, societal norms, and power symbols within the epic, demonstrating its role in the formation of Uzbek national identity.

### Introduction

"Alpomish" is one of the oldest Uzbek epics, reflecting the high level of creative thinking among Turkic peoples. Madayev analyzes the epic not only as a literary work but also as a historical source that reflects social structures, cultural norms, and spiritual values [1]. The complexity of the epic lies in its multi-layered narrative, including character development, plot intricacies, and embedded traditions.

### Epic Beginnings and Folkloric Customs

The narrative begins with Boybori and Boysari being insulted at their wedding, reflecting longstanding cultural practices. Madayev notes that in regions such as Kashkadarya and Surkhandarya, it was customary to respect a guest by receiving the horse's reins and tying them properly, a practice still maintained today [1, p.56].

### Islamic Beliefs and Child-Wishing Rituals

The lines "If we cannot take it by force or by theft, and God does not grant it, how can we obtain it?" signify that children are a divine blessing. Madayev explains that Boybori and Boysari perform rituals such as pilgrimage to Shohimardon Pir, making vows, and staying in the shrine for forty days, demonstrating the integration of Islamic practices within the epic [1, p.62].

### Democratic Notions in the Epic

The epic also illustrates social equality. Despite their status, Boybori and Boysari cannot oppose commoners' opinions on childlessness. This reflects ancient democratic ideals, where everyone had the right to voice their opinion [1, p.70]. Boysari consulting ordinary citizens on relocation further underscores this principle.

### Symbolism of Bow and Arrow in Power

Hakimbek's feat of lifting a 14-pud bow at the age of seven symbolizes spiritual authority rather than physical strength [1, p.84]. Among Turkic peoples, the bow represents rulership, while the arrow signifies subjugation. This symbolism is corroborated in ethnographic sources [4]. In

"Oguznoma," dreams involving golden bows and silver arrows also denote governance and authority.

Hakimbek could wield the bow while Yodgor could not, indicating the unconfirmed transfer of power [1, p.88].

### **Zakat and Socio-Political Implications**

According to Professor Muhammadnodir Saidov, the concept of "zakat" in the epic does not refer to the contemporary Islamic obligation but rather to state-imposed taxation, reflecting the socio-political system [5, p.41].

### **Conclusion**

Omonilla Madayev's analysis demonstrates that "Alpomish" is a multi-dimensional source reflecting literary artistry, social structures, Islamic beliefs, and power symbolism. The epic captures the historical and cultural formation of the Uzbek nation from its Turkic roots. Therefore, scholarly interpretation should emphasize its symbols, social hierarchies, and religious representations, underlining its significance as a mirror of Uzbek identity.

### **References**

1. Madayev, O. Alpomishni o'qish [Reading Alpomish]. Ma'rifat newspaper, 2014.
2. Koca, S. K. Türk Kültüründe Sembollerin Dili [The Language of Symbols in Turkish Culture]. Doctoral Thesis, B-156.
3. Baxtiyor, I. (ed.). O'g'uznoma [Oguznama]. Tashkent: Uzbekistan Publishing House, 2007, B-20.
4. Saidov, M. "Alpomish" dostoni poetikasi masalalari [Poetics of the "Alpomish" Epic]. Tashkent: O'qituvchi, 2010.