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## The Interrelationship of the Plot “Bahrom and Gulandom” With the Plot “Bahrom Gor”

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### ANNOTATION

The article analyzes the relationship between the plot of Bahrom and the concubine, which is associated with the name of Bahrom Gor in Eastern and Uzbek literature, and the plot of Bahrom and Gulandom, which first spread in folklore and then passed into written literature, although both plots are spread in connection with the name of Bahrom, it turns out that there are more differences between these two plots than similarities.

For example, the plot of "Bahrom and Gulandom" expressed more folklore characteristics due to the fact that it first appeared in the folklore, along with historical events, folklore signs are also noted for the development of the plot of Bahrom Gor. Therefore, although the plot of "Bahrom and Gulandom" is partially related to the plot of Bahrom Gor in "Khamsa", it is proved to be different from it by its main episodes.

**KEYWORDS:** Khamsa, Firdavsi, Nizami, Khusrav, Dehlavi, Abdurahman Jami, Alisher Navoi, Sab'ay sayyor, Bahrom Gor, Moni, Sayqali, Bahrom and Gulandom, Chinese, Fagfurshah, Sarvaso, Ravshanzamir, Shammos, Qammos, Aqgrab, Sayfur, Ruhafza, Behzad, Navshad.

In Uzbek literature, in addition to the plot associated with the name of Bahrom Gor, that is Bahrom and maid (Bahrom and Ozoda in Firdavsi, Bahrom and Fitna in Nizami, Bahrom and Dilorom in Khusrav Dehlavi and Navoi), the plot of Bahrom and Gulandom is also widespread. The plot of Bahrom and Kanizak was developed in “Khamsa” and is widely used in classical literature and at the same time spread among the people, Bahrom and Gulandom first gained fame in the folk oral art and then moved on to the written literature and then to the folklore again. In Uzbek literature, mostly folk versions of works written on the plot of Bahrom and Gulandom are more common. Although this plot appeared earlier in the folklore of the Eastern peoples, but it first appeared in our literature in the XIII century through the epic “Bahrom and Gulandom” by Sabir Sayqali as an example of written literature. As we saw in the first chapter of the book, there is a big difference between the plot of Bahrom Gor and Bahrom and Gulandom, which moved in “Khamsa”. Although both plots are related to the name Bahrom, but the plot of Bahrom and Gulandom is not a direct continuation of the plot of Bahrom Gor. There are more differences between the two plots than the close aspects. This

difference is primarily seen in the fact that the plot of “Bahrom and Gulandom” appeared in folklore and embodied many features of folklore. True, along with historical events, folklore symbols also contributed to the emergence of the Bahrom Gor plot. But it was developed by great people over the centuries and adapted to the requirements of written literature, strictly obeying the laws of Eastern classical epicism. This state especially has achieved in Navoi’s unparalleled perfection work.

The plot of the famous story “Bahrom and Gulandom” is not about the elements, episodes or features of some characters, but also folk books distributed in the Near and Middle East with a cohesive structure the story is similar to the character of the plot of the epics. The fairy-tale adventure in it, the events in a romantic spirit, the participation of supernatural forces (mythology), the infinite power and possibilities of the protagonists, the fact that the course of events is always solved in favor of positive forces (on top of that it is quite concise and easy), to describe the plot events and the main ideas in relation to the unique protagonist's character, his aspirations, activities and other similar signs give the right to include this plot in the list of so-called folk books, popular loving-romantic, heroic-adventure plots.

However, it is also known that although the plot is similar to the plot of the type of folk books, it also shows the influence and characteristics of classical literature. We feel this especially in the epic of Sabir Sayqali. This, of course, embodies the connection and relationship between written literature and oral creation.

Now let's look at the connections and differences between the plot of “Bahrom and Gulandom” and the plot of “Bahrom Gor”. To do this, we first cite here the story of the plot, which is the basis for all the works distributed under the name “Bahrom and Gulandom”. (The event we are quoting now is of a general nature, it is natural that each work had undergone some changes, and these changes were mentioned when those works were analyzed.)

The Roman king was a wise and just king, and his wealth was innumerable, but he had no children, even though he was much older. Finally, after a long time, he had a son and named him Bahrom. Bahrom was first raised by a midwife and then educated at school, by the age of 16, he had mastered all the trades, and became a warrior and a skilled hunter. Rejoicing at his son, the king called him and formally crowned him and gave him a part of his army. Then he exhorted him to do good to the province if he were king, to be just, generous, prudent. Bahrom accepted his father's words and got permission from him to go hunting. On the first day of the hunt, he fought with a lion and killed him. Everybody praised him. The next day, when he went hunting, he met a deer and chased after it, leaving the army. Lost, Bahrom climbed a mountain and met a mansion and an old man. There was also a picture of a beautiful girl in the old man's house. This picture depicted Gulandom, the daughter of the Roman king. The prince fell in love with the picture and set off, asking the old man for the girl's land. On the way he came across the land of giants. When he fought with the giants Sayfur, Shammos, Qammos and tried to defeat and kill them, Sarvos, the sister of the giants, came out and asked Bahrom to forgive him. Bahrom released the giants and they became friends with the prince. Bahrom was a dear guest of the giants, a feast was arranged, and then he killed Agrab the giant lying in the cave (at Sayfur's request), freed Sayhafur's son-in-law Ruhafzon, and seized a great treasure. Bahrom then said goodbye to Sayfur and continued on his way again in search of Gulandom. As he boarded the Merchant Ship and set sail, the ship was attacked by a shark. At a time when the people of the ship were desperate, the prince skillfully fired, blinded the shark's two eyes, and fell into the boat, slashing it with his sword. When he reached the city of Rome, he settled in a caravanserai and learned from the courtier the situation in the city. It turned out that Behzodi had brought an army to Bulgarian Rome to seize Gulandom by force and was besieging the city. The prince toured the city in the morning, changing his clothes into palace robes. He saw Behzod's army. When it

was late, he put on his clothes and fumed Shamos's hair, and when he arrived he asked Sayfur to bring an army. Saifur arrived with his army. Led by Bahrom, they suddenly attacked Behzod's army. ("Shabokhun") There was a great massacre. Bahrom stabbed Behzod in the head with a spear, put it at the city gate and under which Behzod had rudely asked for Gulandom's meeting, Bahrom put him in such a position that he wrote a letter asking anyone who wanted Behzod's blood to ask for Bahrom. He let go the army of fairies, wearing a robe of a hermit, went to the square in front of Gulandom Castle and lay down. In the morning, the townspeople were shocked to learn of the incident. Fagfurshah was astonished to read the letter under the spear. Everyone liked it. The king handed the letter and a spear to the treasury.

Prince Bahrom anguished, lying on the threshold of Gulandom Palace. Gulandom used to go out of the castle from time to time to show his beauty to people. One of these days, Bahrom also saw the show. When he saw the beauty of his mistress, he fainted, and when he came to himself, the people went away, it was too late. The prince climbed to the roof of the tower, lifted the bottle of the hole, looked inside, and watched the beauty of Gulandom until dawn. Another custom of Gulandom was that every Navruz she took her concubines out of the palace, she collected gifts from people because of the superstition of preventing an evil eye. Taking advantage of this ceremony, Bahrom put his precious ring on the plate. Gulandom saw the ring and recognized that the young man was the king's son. When the next face show ceremony began, the girl paid special attention to Bahrom, glances met, and love arose in Gulandom's heart. He ordered a concubine named Davlat to report news of Bahrom's condition. When Davlat came and asked Bahrom who he was and where he was from, he expressed his love and sent a letter to Gulandom. Thus, the love affair was exchanged between the two. The epic contains a total of ten letters. They consist of two parts: in the first part, romantic words are quoted in a masnavi way, in the second part, a short story is given according to the content of the letter, and a conclusion is drawn from it. The first letters contain Bahrom's groans as a true lover, his devotion, and Gulandom's rejection (you are not my equal, you are a beggar, your identity is not clear, you have done nothing for me, etc.). In subsequent letters, Bahrom states that he is a prince, the girl exhorts him to be patient, not to spread our love to the country by groaning a lot. Thus Bahrom gained Gulandom's love. The young man and the girl sincerely fell in love with each other. This concludes the first part of the epic.

It would not be wrong to say that the second part of the plot of the work is its solution and conclusion. It describes, how Bahrom's father sought his son and sent people everywhere, and the prince's message was found from mountain pir Ravshanzamir (the old man who showed Gulandom's picture to Bahrom) and the arrival of the Roman Emperor's ambassadors to China, led by the minister Dastur, that they read the letter on the spear and found Bahrom. During the banquet, Bahrom summoned Sayfur's army of jinn-fairies and showed it to Fagfur, who explained how he had defeated Behzod's army. At that moment, Navshod came with an army to avenge Behzod. Bahrom went to war with the army of Chinese King and Sayfur and defeated the enemy. Subsequent events consist of a description of the matchmaking and engagement. Gulandom married Bahrom and Sayfur's sister married Sarvos Fagfur. After the wedding, Bahrom bid farewell to the King of China and set off for Rome. The story ends with the traditional optimistic sentence that let everyone achieve their goals.

The purpose of describing the plot of the work in such detail, first, to have a fuller picture of its similarities and differences with the plot of Bahrom Gor, secondly, it is intended to make it easier to study the general and minor aspects of the Uzbek epics written in this plot, to avoid unnecessary repetition.

Now let's compare these two series of plots (plots in written and oral literature) in which Bahrom is the protagonist. First of all, let's talk about the similarities of the plots.

The exposition, which includes the first episodes of the plot of “Bahrom and Gulandom”, is very similar to the events described in the works of Firdavsi, Nizami, Khusrav Dehlavi and Navoi. For example, Bahrom is the only child in the family, he was born very careful, after prayers and sacrifices in the way of God, he was brought up wisely and bravely from his youth, and his hunger for hunting is found in “Shohnoma” and “Haft Paykar”. These events were also briefly mentioned in “Hasht Behisht” and “Sab'ai Sayyar”. However, it is known that in “Shohnoma” and “Haft paykar” Bahrom's upbringing and hunting skills were widely discussed. In “Bahrom and Gulandom” these events are described very briefly. If we ignore the image of the lion hunt, we see that this exposition is in every way close to the exposition of the works of Husrav Dehlavi and Navoi. But the story of the lion hunt also connects the work with the epics of Nizami and Firdaws. The prince's method of fighting the lion in this episode is reminiscent of the image in those epics (as in “Shohnoma” and “Haft Paykar”, in “Bahrom and Gulandom” the prince left the lion's attack, then grabbed his two hind legs, turned him over his head, and struck him to the ground). Subsequent episodes of the exhibition - Bahrom's chasing a deer and getting lost and seeing a picture of Gulandom - are closer to Navoi and Husrav Dehlavi than to Firdavsi and Nizami. It is true that in Nizami, too, Bahrom fell in love with a picture of girls (seven landscapes in the palace of Khavarnaq), but in it, Bahrom fell in love with one of the pictures and did not rush to see its owner. Through these paintings, Nizami pre-depicted the fate of the next seven towers and seven princesses to Bahrom as a symbolic sign. In “Bahrom and Gulandom”, the picture serves to develop the next events, that is, it is the node of the plot of the epic. In Sab'ai Sayyar, we also mentioned in the first chapter that demonstration of Dilorom's picture by Moni to Bahrom served as a knot in the work. The story of the deer chase is told at the end of the epics in the “Khamsa”. It is taken from the story of Bahrom chasing a deer and entering a cave. The subsequent events of the story are very different from the plot of Bahrom Gor. Only Bahrom, described in the Shahonoma, changed his appearance and went to India as an ambassador and his heroic deeds to get the daughter of an Indian raja, the episodes of the prince's intimacy with the princess in “Bahrom and Gulandom” without revealing himself to the Chinese king, are only somewhat similar to the general direction of the image. The main events of the plot of “Bahrom and Gulandom” (fighting with giants, defeating them, brotherhood, war at sea, massacres for a lover in China) are similar to other works of “Khamsa” in terms of plot features. Take, for example, “Farhod and Shirin”. The fact that Farhad was the only child (his father had previously been childless), that he grew up to be brave and wise, that his father called a meeting to hand over the throne, Farhod falls in love with a picture of Shirin, arriving in Armenia in agony in search of beloved (disaster at sea) The episodes of the fight with Khusrav (like Behzod, who led an army to capture Gulandom and besieged the city) who brought an army to reach meeting with Shirin by force are very similar to the adventures of Prince Bahrom. However, “Farhod and Shirin” is a work written for a specific ideological and aesthetic purpose, so it ends in tragedy. In our story, Bahrom joined his beloved and achieved his goal. In this respect, the plot is close to the inner stories of “Sab'ai Sayyar”, especially the story of Saad. Saad also fell in love with the girl in secret, and with the help of the legendary heroes, as well as a wise old man, he achieved the queen.

Thus, the plot of “Bahrom and Gulandom” in some parts and aspects is related to the plot of Bahrom Gor, who roamed in “Khamsa”, but differs from it by its main episodes. The events that make up the development, culmination, solution and conclusion of the plot are completely different in terms of content, theme, method of depiction, which shows that the work is a new form of story with an independent plot.

With a different plot, the ideological content of the work, the system of symbols, their character, the way of formation and development takes on in a different way. First of all, it should be noted that the works written in the plot of Bahrom Gor with the story “Bahrom and Gulandom” differ in terms of subject matter. The main



theme of the work written in the plot of Bahrom Gor: “Shohnoma” - heroism and justice (the kingdom in the background), Sovereignty and love in “Haft Paykar” (heroism in the background), love and amusement in “Hasht Paradise” (heroism is imperceptible) - hunting episodes, rule, the issue of governing the country is left, in “Sab'ai Sayyar” - the issue of love and kingdom (without heroism). The main theme in the story “Bahrom and Gulandom” is love. True, heroism also plays a big role in the story, but it's not a central issue. The plot is based on the theme of love, to which the heroism is subordinated. But even though the subject seems close, its artistic solution method and style are not entirely the same.

In the epic of Bahrom Gor in “Khamsa”, Bahrom is embodied as a great king of seven climates, a proud and ambitious person. He was a man who excessively proud of his power and ability. He wants everyone to obey him, to do what he says, and he tends to spend his life in luxury. He was attracted to the beautiful maid, but he was not faithful and real lover (in Navoi, though he had changed a lot at the end of the play and loved Dilorom sincerely, he still did not go back on his way and perished in the hunt). His royal pride and arrogance disrupts love. So he could not stand the maiden's words of truth and threw her into the desert. This is contrary to true love. Among the works written in the plot of Bahrom Gor, we have seen that the image of the protagonist is much more complex in Navoi's epic. It best describes the struggle between love and kingdom, between love and affection. The purchased maid, who occupied Bahrom's mind, Dilorom is deprived of human rights, no matter how beautiful she is. Although the king loved Dilorom wholeheartedly, he treated her not as an equal, but as a beautiful creature who would satisfy feelings and pleasures. Dilorom is just a tool of love, a weapon.

Bahrom in “Bahrom and Gulandom” is a brave and heroic lover, a brave and enterprising hero who makes people's problems easier, extends a helping hand in hard days. Although he was a prince (although he was a hero who crushed the enemies who invaded Gulandom's homeland), he was not arrogant in front of his lover, he did not try to seize her by force (Bahrom Gor brought Dilorom with money and power). The prince lay at the door of lover's palace as the dervish, he patiently revealed his love and devotion in fiery letters, and finally found way to the girl's heart and achieved his goal. As a result, love emerged on the basis of mutual consent and equality. Bahrom fought for love and won by showing heroism, he only strived to achieve the goal, and all his activities were aimed at this.

Gulandom is a smart, beautiful and intelligent girl. She loved Bahrom not because he was a prince, but because of his courage and bravery, his steadfastness and loyalty in love. The girl had freedom in choosing a partner. His father did not pass judgment on this, but agreed with her opinion. The other symbols in “Bahrom and Gulandom” are independent moving symbols. They are not the only ones who obey the will of Bahrom, as in “Sab'ai Sayyar”. Even when they helped the prince, they helped him not out of execution of his order, but out of friendship and brotherhood (Sayfur and others). Prince Bahrom is a brave, invincible man, as well as a compassionate, merciful, just and truth-seeking person, who strives to do good to people, to establish peace and tranquility.

Another characteristic feature of the plot of “Bahrom and Gulandom”- is that the end of the story is not as tragic as in “Khamsa”, but in an optimistic spirit. (By the way, Bahrom's nickname “Gor” in “Khamsa” is also a sign of his tragic and mysterious disappearance). From the above, it can be concluded that the plot of “Bahrom and Gulandom” appeared under the influence of classical literature, but in some respects it is related to the plot of Bahrom Gor in “Khamsa”. The main part is completely different. The epic also differs from them by its set of symbols, compositional structure, method and style. In our opinion, the story of Bahrom Gor gradually reached its culmination when it moved away from its historical background and became a more complete romantic epic in the form of a novel in Navoi's work.

The plot of “Bahrom and Gulandom” associated with the name of Bahrom is the second direction of this development, which appeared among the people and acquired the characteristics of folk legends and fairy tales, the nature of the characters in it, the fairy-tale nature of the plot, the presence of supernatural forces in it, the dominance of the style and imagery that exists in folk epics bear witness to this idea.

At the same time, it should be noted that R. Aliev<sup>1</sup>, who conducted research on Sayqali's work “Bahrom and Gulandom”, agreed with A.A. Semenov's opinion that the plot of the epic is radically different from the works in Bahrom Gor series<sup>2</sup>, he considered it as a continuation of the plot in the works of Firdawsi, Nizami and Navoi<sup>3</sup>. He compared the image of Bahrom in the epic to Bahrom Gor, pointing out that his main difference was that he was a “free prince”<sup>4</sup>. According to him, Bahrom in Sayqali is “an ideal hero without any bad qualities.”

True, “Bahrom and Gulandom” reflects the thinking of the people. Bahrom is portrayed as a legendary powerful, a noble person. “Bahrom and Gulandom” -is an adventure, a folk epic. All its features stem from this. In such works, the sharp clash of opposing forces is not a struggle of two sides, rather, the protagonist's activities, his heroism, his victories in achieving his goals play a central role. Therefore, it is illogical to demand a “sharp contradiction” from here. But there is a contradiction in any work of art. But its character is different. In particular, there is a contradiction in this plot. The contradiction here is between Bahrom's love and the difficulties of achieving it. Bahrom fell in love with Gulandom when he saw the picture (the knot of the work), but how to reach Gulandom, does the girl love him, what to do to achieve a meeting with her? Similar questions occupied the protagonist's mind. All other events, all of Bahrom's works are the works done to make it happen. The culmination of the epic is the exchange of letters between Bahrom and Gulandom. It was here that the young man fell in love with the girl - he found a way to achieve his goal. The composition of the work, the location of the events is also very appropriate. The image of Bahrom does not increase, but the features in it are revealed during the events. The dynamic symbol occurs in sharply contradictory works. The symbols of the “Bahrom and Gulandom” type of adventure are ready-made symbols of character.

Thus, the plot of “Bahrom and Gulandom” is, in fact, a plot with a characteristic folklore trait. The works in it are “typical folk epics”<sup>5</sup>, which are dominated by “romantic-heroic element and legendary adventures of knightly devotion”<sup>6</sup>, with these features it differs from the written literature with a broad psychological picture.

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<sup>1</sup> Aliev R. Sayqali and his epic "Bahrom and Gulandom". Candidate's dissertation. T., 1964. inv. R.D. 943.

<sup>2</sup> See: Collection of Oriental Manuscripts. Fan. T., II volume. p. 233.

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<sup>5</sup> 2 A.A. Guacharia. “On the Persian and Georgian versions of ‘Bahram and Gulandom’” // Journal of the Peoples of Asia and Africa. 1967. No. 2. p. 114.

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