

On the "Mirror" in Uyghur Folk Literature

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Abstract

The mirror is a daily necessity in people's lives, and it is also a literary image recurring in literary works. As a mirror of literary imagery carries different cultural meanings. Uyghur folk literature is very rich; mirrors appear in various genres, especially magical stories and narrative poems. This paper borrows the triple evidence method to try to study the appearance and function of the mirror in the social and literary life of the Uyghur nationality.

Keywords

Uyghur, Folk narrative, Mirror.

1. Introduction

"Magic mirror, magic mirror, who is the most beautiful in the world?" Many people think of the magic mirror or mirror in folk literature when they think of the fairy tale "Snow White". But the mirror is an image widely used from abroad to domestic, from Han literature to minority literature. Mirrors also appear frequently in various genres of Uyghur folk literature, and mirrors in Uyghur folk literature are not talking magic mirrors in "Snow White" and have different functions.

The most basic function of a mirror is to reflect external things. From the reflective objects such as the initially calm water surface, to the uneven and blurry copper mirrors, and then to the mercury-coated glass mirrors, the exclusive luxury products of the royal nobles have gradually become the daily necessities of ordinary people. But in the course of history, the reflection that the mirror brings to people is far more than simply illuminating the outside world. In the process of understanding the mirror, people's attitude towards the mirror has gradually changed. The earliest people used calm water as a mirror. This phenomenon has concrete examples in Uyghur folk literature: the protagonist in the Uyghur folk narrative poem "Qin Tomur Batur" asked his younger sister not to comb her hair on the lake before going hunting. . It can be seen from this that the mirror was not popular when the narrative poem was created. Later, the extravagance of the mirror was rare, and people had some superstitious ideas. The understanding of the mirror was primitive or even witchcraft. The mirror was used for divination, watching people or things in the distance, warding off evil spirits, and even cutting off demons. Magic mirrors appeared in folk literature at this time. The magic mirror also has a certain position in Uyghur folk literature. Later, with the popularity of mirrors, people's views on mirrors have changed. Mirrors in literary works have also changed from magic mirrors to ordinary mirrors. Ordinary mirrors have repeatedly appeared in Uyghur folk literature. Later, the mirror reflects the nature of external things compared with the personality of the person and hopes that the person also has the same heart as a mirror and begins to praise the mirror. The words praising the mirror appear mainly in the writer's literary works.

The analysis of the word "mirror" in the Uyghur Detailed Dictionary is: the word "eynek" comes from Persian, ① a tough, transparent object made of quartzite, lime and alkali; (glass) ②Smooth flat

surface, can see the image of the opposite image; (mirror) ③ can magnify long-distance, small objects to help eyesight; (mirrors on telescopes, lasers, industrial instruments and other instruments) ④ (escape) an object that reflects or illuminates a phenomenon; (often used in metaphors) ⑤ glasses.

In ancient Uyghur language, there are also "kozgu, korgu" and other words that represent mirrors. This shows that the mirror entered Uyghur life very early. (Uyghur Detailed Dictionary, P321-322)

2. Bronze mirror unearthed in Xinjiang

Xinjiang is located at the hub of the ancient Silk Road, and it has frequent cultural exchanges with other parts of the world. Therefore, there are many unearthed cultural relics and many types. There are currently dozens of bronze mirrors unearthed in Xinjiang, most of which were concentrated in the period from the Warring States Period to the Han Dynasty. They were mostly round belt mirrors, with more geometric patterns on the back of the mirror. Among them, some of the bronze mirrors have distinctive nomadic colors in their shape and characteristics, such as the standing sheep handle bronze mirror unearthed from the Qafqikay cemetery in the Ili area; some of the bronze mirrors have typical Central Plain's cultural factors (The first square bronze mirror in Xinjiang unearthed in Jimsar County, Xinjiang Net).

2.1 Mirrors on the Shimenzi cemetery

The Shimenzi cemetery is located in the Tianshan Valley about 80 kilometers southwest of Hutubi County, Xinjiang. In July 2008, in order to cooperate with the construction of the Shimenzi Hydropower Project in Hutubi County, the Xinjiang Institute of Cultural Relics and Archaeology cooperated with the Cultural Relics Bureau of the Changji Hui Autonomous Prefecture and the Cultural Relics Administration of Hutubi County. The tomb was rescued by archaeological excavations. In this excavation, a total of 56 stone piles or stone circles of suspected ancient tombs were cleared, and 36 of them can be identified as ancient tombs. Most of the tombs in this batch of tombs contain no burial objects, only a small amount of bronze, bone, pottery and stoneware were unearthed from the individual tombs. Bronze includes knives, swords, screws, mirrors, and horse ornaments. Bone utensils have screws, cones, and needles. Pottery includes pots (painted pottery, plain-faced pottery). Stone tools include round grinding discs and small whetstones. The Central Plains Han style, and the shape of the bronze sword and bronze sword are similar to the archaeological culture of the nomadic people in the northern grassland. According to the excavators of the vertical hole earthen pit tombs, stone chambers and sarcophagus tombs on the first platform on the river bank, the date was roughly set in the 1000th century BC, which is equivalent to the Spring and Autumn Period and the Warring States Period in the Central Plains of China (2700-2200 years ago) Between); the individual tombs on the second bank of the river bank (Shiquanshiwei tombs) are buried in flexor limbs, and the flat-bottomed pottery pots are very similar to the excavated Tacheng Health School tombs and pottery shapes. It is probably a relic related to the Andronovo culture, and its age may be as early as the second millennium BC (Pu Wang, Jianjun Mei, Yuzhong Zhang "Preliminary Scientific Analysis of Bronze Unearthed in Shimenzi Cemetery, Hutubi County, Xinjiang" "Western Region Research" No. 4 2014).

2.2 Mirrors on the Niya site

The Niya site is a narrow strip centered at 82 degrees 43 minutes 14 seconds east longitude and 37 degrees 58 minutes 35 seconds north latitude. It is 7 kilometers wide from east to west and 25 kilometers long from north to south. It is scattered along the ancient riverbed of the Niya River. Moved the ruins to the north by dozens of kilometers. In the third century A.D. 1700, the Niya River, which originated from the Lustag Glacier in the Kunlun Mountains, extended northwards through this area. At that time, it was still a prosperous oasis. The Niya Ruins are an east-west transportation fortress on the southern "Silk Road" of the Western Region during the Han and Jin Dynasties. They are located on the southern edge of the Taklimakan Desert, about 100 kilometers north of Minfeng County in Hotan area, and in the tail of the Niya River.

The Xinjiang Museum's original exhibition "Niya•Archaeology•Story—Exhibition of the 30th Anniversary of Niya Archaeology in China and Japan" exhibited more than 300 cultural relics, including a bronze mirror with light patterns and copper with four animal patterns mirror (Niya: Ruins of a once prosperous city-state settlement, Guangming Daily, September 22, 2018).

2.3 Mirrors on the Qerqen

Qerqen is the birthplace of the "Jade Road" and the important town on the south of the "Silk Road". The Qerqen State and Xiaowan State of the 36 countries of the ancient Western Region are in their territory. Qerqen Kingdom is located in the plains, which used to be mainly agricultural production, and there are records of planting grapes. The Zahuluk ancient tombs excavated in the county in 1985 provided a lot of precious materials for the study and history of Qerqen Kingdom. Xiaowan country is located in the mountainous area, mainly for raising animals, but the relevant records in "Hanshu" are only that its city site is about 300 miles south of Qerqen Kingdom, about the center of Karamiren river basin, and there is no further research on the rest. The information is scarce. A pair of bronze mirrors were unearthed from the ancient tomb group in Udaqi, Qerqen County (Tingwen Sun, Li Gong "Xinjiang Excavation of Water-Destroyed Ancient Tomb Group is expected to start the study of the history of Xiaowan Kingdom" Chinanews).

In ancient times, bronze mirrors not only assisted people in organizing instruments, but also witnessed changes in people's life style and aesthetic taste. Mirrors have a certain position in the cultural relics unearthed in Xinjiang, and the large number of them provides us with a window for the popularity of mirrors in Xinjiang.

3. Mirrors in the Uyghur written literature

The author found that the Uyghur 11th century literature The Turkic Dictionary and "Qutadgubilig" have mirrors, and the mirror in "Qutadgubilig" can be regarded as a poetic image.

3.1 The Turkic Dictionary

The Turkic Dictionary was written by the famous 11th century Uyghur scholar Mahmud Kashgar from 1072 to 1077. The book is a valuable resource for understanding the language, history, geography, literature, and national development of the Uyghurs and other Turkic languages. It is not only one of the famous works in the cultural history of our country, but also one of the heritages of the treasure house of world civilization. The Turkic Dictionary contains about 7,500 entries, the range of collection is very wide. The word "mirror" is called "kozgu" in ancient Uyghur, and it appears twice in The Turkic Dictionary. First, in the eighth line on page 725, "ikki yuzlug kozgu" (literally meaning two mirrors), meaning two people or liars; second, the seventh line on page 971, "kozgu" means "mirror".

3.2 Qutadgu bilig

"Qutadgubilig" was created from 1069 to 1070. The author is the 11th century Uyghur poet and thinker Yusup has hajip. Qutadgubilig is a philosophical literary work of Chinese Uyghurs in the middle of the 11th century. The original title was "Knowledge for Happiness". "Kutad Wisdom" (kutadghubilig) is a conventional translation. There are 85 chapters in the book and 3 proverbs, with 13290 lines (not including the preface added). The word mirror appears seven times in "Fu Le Wisdom": lines 1898, 2489, 2496, 3124, 4579, 4749, and 5417.

1898: Sewer, sewmezin oz bileyin tese,

Konulge baka korgu, bilgey basa.

The meaning is: if a person wants to know whether he loves a person or not, he must ask his own soul (using the soul as a mirror).

2489: uzun, kech yashasuni elig ozi,

Ulugh hajip ol begke korgu kozi.

It means: I hope the monarch will live for a hundred years, and I am the mirror and eyes of the monarch.

3124: beg ichtin bolur, korgu tashtin kozi,

Baghirsak kuli ol, kozi hem sozi.

It means: The monarch can only see things in the palace, and you are my mirror, let me see the outside world clearly.

3.3 Ferhad and Shirin

"Perhad and Shirin" occupies a very important position in Uyghur literature, from the famous poet Alishir Navayi in the 16th century, the Abdurehim Nizari poet in the 19th century, and the Nepali poet in the 20th century. Several poets such as Mu Siiti have written "Perhad and Shirin". This work has also been widely circulated among the people, and up to now there is still the work of Dastanqi (the singer of Dastan). A magic mirror appears in each version of "Perhad and Shirin". Let's take a look at Alishir Navayi's "Perhad and Shirin":

Perhad is the only child of Chin Khan. He is clever, hardworking, and has learned various knowledge and skills since childhood. He grew up to be a knowledgeable, versatile, civil and military prince, and a skilled prince, and he learned the skills of digging stones from old stonemasons. When he suddenly saw a strange beauty from the treasure mirror in his father's treasure trove, he fell in love at first sight, willing to take all risks and fulfill his wishes.

Although mirrors are a daily necessity, mirrors that frequently appear in these documents from the 11th century to the 20th century have different cultural and symbolic meanings.

4. Mirror in Uyghur folk literature

Uyghur folk literature is rich in content and diverse genres, including myths, legends, long narrative poems, ballads, stories, fables and other genres, among which folk stories are the most abundant. Many folk stories, especially magical stories, have a mirror image, which gives the story a sense of mystery. For example, in "Uyghur Folktale Collection-10", both stories have mirror images, and the title of the first story is also "Mirror":

There used to be a couple who lived very lovingly but lived in poverty. One day my husband told his wife that he wanted to go out and see the outside world, learn some skills and change his life. The wife agreed, and the father-in-law and mother-in-law agreed. The husband came a long way to a big city. People in the city are very wealthy, and come from different places with different people and objects. After her husband learned some skills there, he bought a mirror for his wife and went home. The lady who had never seen the mirror was frightened when she looked at the mirror. She also told her parents that her husband did not buy her a gift and instead married another woman. After seeing the mirror, the parents thought that the woman's parents also followed. It was so misunderstood that after the husband slowly explained, they knew the secret of the mirror.

The mirror in this story is a mirror in real life, but this can express the reaction of the Uyghurs when they first contacted the mirror.

There is also a folk mirror called "Who Should the Girl Belong to?"

There used to be an old man named Yaseen who had three sons. One day the old man and his sons got married. But all three sons wanted to marry a girl named Patham. The old man's troubles began, and finally the old man decided to let the girl make her own choice. The girl said, "You all go to the field to find treasures. I will marry anyone who finds the treasures valuable." So the three boys set off, the eldest son found a flying carpet, and the second son found a man who could resurrect the dead apple. The younger son found a magic mirror that could see what the people in the distance were doing. The three brothers came across on the way back, and then looked at the treasure they were looking for. They looked at the mirror and found that the girl they wanted to marry was seriously ill and lay in

bed. They quickly got on the flying carpet to save the girl's life. But later, there was a dispute over girls. You said, who should the girl marry?

The mirror in this story is similar to the magic mirror in Palhard and Shirin. There is also a magic mirror in "Smart boy Shawudun":

There used to be a boy named Shawudun. He was smart and capable, and liked animals very much. One day he saved a fish, an eagle chick, and a fox. They all said they would repay Shawudun. Then Shawudun went to the field and met a princess there. The princess was choosing an object, but her request for the man was very strange. She had a magic mirror. Her request was to play hide-and-seek with the boy. If she was in after seeing the boy in the magic mirror within three days, he killed the boy, and married the boy when he couldn't see it. Shawudun had killed 16 boys when he got there. So Shawudun challenged, hiding for the first time in the stomach of the fish he had saved, and the princess quickly found him. But the princess's father saw that Shawudun could hide in the belly of the fish, and he felt that he was very powerful, so that the princess would not kill him, and gave him another chance. The second time he hid in the eagle's den, the princess found it again. The princess's father gave him another chance. The third time, Shawudun's life-saving fox dug a hole in the palace, let Shawudun hide in the hole. The princess didn't find him when she tried to find the magic mirror. She didn't expect him to be under herself. Three days later, Shawudun came out of the princess' room. So the princess had no choice but Shawudun was reluctant to marry the princess back to her hometown.

From the content, it can be seen that the magic mirror in this story is not a princess's daily necessities, but a prop of the princess' murder. There are many mirror images in Uyghur folk tales, and they have different levels of meaning.

Judging from the development of Uyghur folk literature, Uyghur folk Dastan has a close relationship with writer literature. For a long time, the Uyghurs have been based on farming and supplemented by animal husbandry. Uyghur culture is a complex cultural form combining farming and nomadic culture. This phenomenon forms a multiple relationship between folk literature and written literature that interact with each other and are excessive. With the emergence of the copybook industry, there has been a development trend of the introduction of folk literature into writer literature. Outstanding colleagues' writer literature was introduced into folk literature by folk artists for re-creation. In this historical context, the Uyghur folk Dastan and the Dastan created by the literati present an intricate relationship of "you are in me and I am in you" (Kerim Abduweli "Research on Uyghur Folk Oral Dastan" China Social Sciences Press, June 2014, p. 321) "Perhad and Shirin" and other Dastan are widely circulated among the people because of the above-mentioned situation, and there are still some Dastanqi singing now.

5. Conclusion

The repeated appearance of mirrors in Uyghur folk literature represents different cultural implication. These mirrors have the function and role of mirrors in their use, and to some extent it is an extension and expansion of the function of mirrors. The Xinjiang region where the Uyghurs live is located at the hub of the Silk Road, and has frequent cultural exchanges with other parts of the world. However, people have fewer opportunities to go out to watch, so they still have a curious attitude to the outside world. The magic mirrors appearing in folk literature all have the function of viewing the distance, which is enough to explain Uyghur's desire to understand the outside world.

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