

SOME REFLECTIONS ON TYPICAL MOTIFS IN FOLK EPICS

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Abstract

The article discusses the features of the description of the plot system of traditional common typical places characteristic of folk epics. In particular, the ideological and artistic content of the traditional work of the folk epic, the tradition of epic images of the inner types of the epic, their similarity, similarity and difference in the image of the heroic, romantic and historical epic. the identification of which can be determined by comparing the pictorial means directly covered by the plot of typical places is revealed through the analysis of sources.

Keywords: Folk epos, plot, tradition, ideological and artistic content, typical motifs, beginnings, epithets, saj, tasbeh, exaggeration.

Introduction

The implementation of individuality within the framework of tradition is the main characteristic of the artistic style of the folk epic. This feature is a scientific fact fully recognized by all researchers 1.

Therefore, the question arises, what is the traditionalism inherent in the folk epic? It is natural to ask. We found it necessary to answer this question as follows.

First of all, the traditionalism inherent in the folk epic is evident in the ideological and artistic content of the work. These are: A. The theme of defending the homeland; B. Adventures and courageous journeys related to love and affection, images of battles; V. The theme of struggles against injustice; G. The theme of sacrificing oneself for the sake of friendship and brotherhood. Due to such traditional themes that glorify noble and high ideals, traditionalism dominates over individuality in the folk epic.

The traditionalism inherent in the folk epic is also evident in the depiction of the general-typical places of the work. Such places, according to V.M. Zhirmunsky and H.T. Zarifov, are: 1. Traditional beginnings and endings. 2. Saddle the horse. 3. Description of the horse. 4. Bravely galloping on a horse. 5. Description of the battle. 6. Advice to the hero who set off on a journey. 7. The hero's encounter with a person during the journey and question-and-answer 8. Description of himself before the battle. 9. Description of the meadows where lovers meet. 10.

1 Жирмунский В.М., Зарифов А.Т. Узбекский народный героический эпос. - М., 1947.-С. 426-427; Гусев В.Е. Эстетика фолклора.-Л., 1967.-С.189; Mirzayev T. <<Alpomish>> dostonining o'zbek variantlari. -Т., 1968. 131-bet; Sarimsoqov B. O'zbek adabiyotida saj. -Т.: Fan, 1978.-63-84 betlar



Description of the princesses. 11. Description of the concubine. 12. Description of the jug. 13. Description of drunken old women².

In Russian folklore, there have been many studies on "common places" (typical places). Among them, it is worth mentioning the articles of A.B. Pozdneev, F. Selivanov, and P.D. Ukhov.³

These works express opinions on the role of typical places in the folk epic and other genres, and even on the role of such places in determining the connection of a specific place or performer of the epic. We consider it necessary to express their and Uzbek folklorists' opinions on typical generalized places in the folk epic, expressed in "general places", and their role in folk epics as follows:

1. Typical places constitute stable components of the plot, embodying the principles and traditions of epic imagery in folk epics. Therefore, the plot of typical places retains such traditional means of imagery and expression as epithet, metaphor, allegory, and hyperbole.

The plot of typical places demonstrates the traditions of epic imagery inherent in the internal types of the folk epic, their uniqueness. Therefore, the similarities and differences in the imagery inherent in heroic, romantic and historical epics are determined directly by comparing the pictorial means within the scope of the plot of typical places.

2. Since typical places constitute stable components of the plot of folk epics, they serve as an important criterion in illuminating issues such as variant or versional nature, their different aspects. In this sense, the plot of typical places can be considered a reliable standard in determining the aesthetic value of artistic depiction in folk epics.

Based on the above-mentioned characteristics of typical places, we mainly selected typical places as a criterion in determining the uniqueness of the plot in folk epics.

The beginnings in folk epics are the most important of the typical places. Because the beginnings are an important boundary separating real reality from epic reality. That is why folk poets paid special attention to the beginnings and tried to decorate them with artistic means. Because the beginnings provide information about the epic space and time, the hero and his family tree. This information should be expressed with a certain degree of exaggeration, fluency and beautiful artistic images. Therefore, the initial imagery should not be dictated by the artist's whims, but rather, according to the epic tradition, the state of the hero, who carries the ideal of the people, and the place and time in which he operates should be depicted with special attention and affection.

Since Uzbek folk epics are of many types, each type of epic is also distinguished by its own unique plot.

² Жирмунский В.М., Зарифов Х.Т. Узбекский народный героический эпос. - М., 1947.-С. 429.

³ Позднеев А.В., Общие места и «перенесения» в былинах.//Проблемы истории литературы. Труды кафедр советской и русской литературы Московского государственного заочного пединститута. М., 1964; Селиванов Ф.М. Былин Московского университета. 1964, серия 7., филология, журналистика №2: хе Лоси соммунес в песне об Иване Грозном и сыне (сыновьях)/Вестник Ухов П.Д. Типические места (Лоси соммунес) как средство паспортизации былин. //Русский фольклор. М-Л., 1957, вып. 2; Ухов П.Д. О типических местах в русских народных традиционных песнях//Вестник Московского университета. 1957, №12.



The plot of the Uzbek folk heroic epic "Alpomish" is distinguished by the use of very few visual means, but the use of words. The limited use of artistic visual means in the plot of the epic is conditioned by the requirements of the heavy, restrained, and solemn style of depiction characteristic of the heroic epic. In the plot of the beginning of the Fozil Yuldash oglu variant of the epic, we witness the following situation: "In the past, sixteen clans called Dobonbiy lived in the Kungirat land... The boyars were rich, the boyars were poor, and both of them were childless."⁴

If you pay attention, in this opening plot, the epithet is used only to express the epic time in which the hero's great-grandfather lived, the epic place where he lived, and also his ethnic affiliation. Later, the epithet appears only in the description of Dobonbiy's grandchildren, their positions and status among the people.

Such a restrained, simple narrative style typical of the heroic epic is characteristic not only of the Fazil poet's version of the epic, but also of its Berdi Bakhshi (Berdiyoy Pirmqul oglu), Polkan poet, Ergash Jumanbulbul oglu and Khushbok Mardonaqul oglu variants. For example, the plot of the Berdi Bakhshi variant of the epic begins with the following beginning: "In ancient times, there was a king named Dobonbiy in the city of Shashavat... After marrying his two sons, he divided his entire world; Each son received eighteen gold coins, thirty sheep, and ninety horses"⁵

Mazkur boshlama syujetida ham qahramonning bobosi yashagan davr va makon haqida, uning qay darajada katta boy, podsho bo'lganligini ta'kidlashga xizmat qiluvchi epitetlarga qo'llanilgan.

The beginning of the Polkan poet and Ergash poet variants of the epic do not differ much from the above variants in terms of the use of epithets: "Kulqorabek passed through Kungirod with forty thousand houses... Fourteen kudas came, eight quarter-hokims came, his ministers who sat on both sides came, the left-handed and right-handed beks came, Hazrat Khizir came, seven kalandars came in search of the country"¹..

The beginning of the Khushboq Mardonaqul oglu variant begins with the following plot: "Kungirod with ten thousand houses, The heart of the present Surkhan oasis - the name of the Baysun district a thousand years ago was Khojaiqand, its edges were sugar, sugar.

Within the plots of the above-mentioned beginnings, the Polkan poet and Ergash poet variants stand out for their richness in epithets. This is explained by the tendency of the Bakhshis to sing more romantic epics.

The beginnings in the Berdi Bakhshi and Khushboq Mardonaqul oglu versions serve as simple, restrained, and unadorned artistic information typical of heroic epics.

For example, in the epic poem "To'lganoy" we read the following beginning: "In the past, in the past, Akbutabek was a bek in Oratepa and asked." The beginning of the epic poem "Yakka Ahmad", written by the same poet, is as follows: "In the past, when the people and the land were safe, in the land of Dorman, on the shores of Lake Babir-Hovedak, there was a brother of the land, a collar of armor named Karakhan and Sarikhan. Karakhan was the governor of half

4 *Alpomish. O'zbek xalq qahramonlik dostoni. -T., 1998. 14-bet. Alpomish. -T.: Yozuvchi, 1999. 7-bet*

5 *Alpomish. -T.: Yozuvchi, 1999. 3-bet.*



of the land of Dorman, and Sarikhan was the governor of the other half. Both of them were kind-hearted princes who loved their citizens, who saw strangers as friends, and who stroked the foreheads of orphans. Both of them have no shortcomings, they are not inferior to the prince, but both of them had no children”

In conclusion, the beginnings of heroic epics are distinguished by the fact that the plot is not rich in epithets, saj and other figurative means, and the beginning has a simple narrative style. The beginnings of historical epics are close to heroic epics in terms of the use of epithets that indicate the time and place of the epic. They only contain epithets that indicate the time and place of the epic.

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