

THEORETICAL FOUNDATIONS OF UZBEK FOLK EPIC

Ruzmetova Sahiba Aminboyevna
Urganch Ranch University of Technology
senior teacher

Annotatsiya: Maskur maqolada dunyodagi ayrim xalqlarda o'zining tarixiga oid yirik hajmdagi katta muhim voqea bayon etiladigan janrlar, hikoyalar va miflarning kelib chiqishi haqidagi qarashlar va dostonchilikdagi tarli hil janrlarning O'zbekiston hududidagi ilk qarashlari qanday paydo bo'lganligi haqida fikrlar bayon qilib o'tilgan.

Kalit so'zlar: doston, mif, afsona, janr, folklor, turkiy dostonchilik, rivoyar.

Аннотация: В данной статье изложены взгляды на происхождение жанров, рассказов и мифов, в которых некоторые народы мира рассказывают масштабное важное событие, связанное с их историей, а также первые представления о различных жанрах эпоса на территории Узбекистана.

Ключевые слова: эпос, миф, легенда, жанр, фольклор, турецкий эпос, повествование.

Abstract: This article outlines views on the origin of genres, stories and myths, in which some peoples of the world tell a large-scale important event related to their history, as well as the first ideas about various genres of epic on the territory of Uzbekistan.

Key words: epic, myth, legend, genre, folklore, Turkish epic, narrative.

In some nations of the world, there are genres in which large-scale, important events related to their history are narrated. In Uzbeks, this genre is called "dostan". The word "doston" means telling interesting stories, praising. There are epics created in two ways in our fiction. The first is epics that have been sung orally by Bakhshis in folklore for centuries. The second is epics created by poets in written form, "Alpomish", "Birth of Gorogli", "Cunning Princess", "Ravshan"; "Kuntugmish" and "Rustamkhan" are examples of oral epics. Yusuf Khos Hajib's "Kutadgu Bilig", Heydar Khorazmi's "Gul va Navroz", Navoi's "Hayratul Abror", "Farhad va Shirin", "Layli va Majnun" are epics in written literature, it will be necessary to separate from zaki.

Epics are not limited in size. The performance of the epic lasted sometimes for hours, sometimes for days. In this case, the content of the epic and the level of skill of the poet were considered important. In Uzbekistan, folk epics are performed in the regions of Samarkand, Kashkadarya, Surkhandarya, Bukhara, Khorezm, Namangan and the autonomous republic of Karakalpakstan. Performers sing epics by clicking dombar, tor, dutor, and singing. According to the Ijro method, the Uzbeks of Samarkand, Khorezm, Fergana (Namangan) have epic traditions, in Samarkand in a low voice, in Khorezm through open singing, in Namangan openly, however, it is sung according to the instrument.

The oldest stories about the origin of the world and man are called myths. Myth is derived from the Greek word "myphos" - word, narrative, story, and is a product of folk fantasy, a woven myth about the origin of the world, natural or social phenomena, gods and heroes. The difference between a myth and a fairy tale is that it always aims to explain the phenomenon. The difference between a myth and a legend is that it is not based on a historical event. Mythology is a branch of science that studies myths, which arose as a result of primitive man's desire to know nature. In fact, man's helplessness in the fight against nature forces him to find answers to seemingly unknown events, to create some concepts and imaginations, and creates myths about unnatural events such as storms, earthquakes, floods, and floods.

In Uzbek folklore, there are legends and tales about the wolf totem. "Lame wolf", "wolf girl", "wolf". They considered the wolf to be the guardian, protector, creator of goodness, and the natural ancestors of the tribe members. So, a totem is a trusted protector of one or another clan. In Turkish legends, the wolf appears as the ancestor of the Turkic clan. In the legend, the ancient Turks were descended from a mother wolf and a 10-year-old boy who survived inside a clan invaded by the enemy. The mother wolf finds the child with its arms and legs cut off and feeds it with meat. Then she entered one of the rocks and gave birth to 10 children there. Each of them was the founder of the Turkish clans. Even one of the Turkic chief clans named Ashina had a flag with a wolf's head. Because Ashina means wolf in Mongolian. That is why the primitive people worshiped the wolf when our Turkic ancestors tried to improve their difficult life. In this case, the function of the totem was to keep the newborn child healthy, lead a good life, feed livestock, and protect crops from the influence of evil forces. Geographical place names such as Zariasr in ancient Bactria and Khazarasp in Khorezm are associated with surnames associated with the horse cult. This is why epic horse images such as Girot, Boychibor, Jiyronqush, Majnunkok occupy a great place in Uzbek folk epics. Not only animals, but also trees are totems: maple, quince, mulberry trees. Also, the ancestors of the Uzbek clans first met the sun, water, and fire, and then moved to animals. So, totemistic views form the basis of the ancient imagination system.

About the mythology of Muslim peoples The foundations of Muslim mythology should be sought from the roots of ancient times. For this, it is necessary to know ancient Arabic mythology and the Holy Qur'an. Many mythological elements have been preserved in the legends and narratives of the Holy Qur'an. For example, the myths about the creation of the world, Adam, and Noah have been preserved in Rabguzi's "The Story of Rabguzi". Allah is the creator of existence and existence. There are also many symbols in the Qur'an, and in the process of studying them, you can learn about a very wide mythology. In particular, the mythological foundations of Adam and Eve, Abraham, Muhammad, Hazrat Ali, David, Solomon, Jesus Christ, angel, munkarnakir, devil and others will be learned.

The role of mythology in the creation of the epics of the "Gorogli series" The peoples of Turkey, Central Asia, the Near and Middle East countries created such masterpieces of oral creativity that they were able to add unique works to the treasury of human art. These jewels, which have a history of more than a thousand years, are now called Uzbek folk art. In this, we can see that the epics of the "Gorugli" series, created by the Uzbek people, occupy a special and important place. Mythology, that is, mythical places in the creation of the epics included in this series, provide a colorful polishing of the ideological-aesthetic function of the work. We would like to think about the comparative analysis

of the Turkish epics "Korogli" and the Uzbek epics "Gorogli" in a shorter way. It is known that the Uzbek folk epic is a multi-faceted epic. The relationship of each species to mythology has 15 unique typological features. Also, the relationship between epic and mythology is an issue that can be solved directly through a historical and structural typological approach. Although a lot of work has been done on the issue of the relationship between mythology and the Uzbek folk epic, in our opinion, there are not enough comments to fully illuminate the complex aspects of this issue. Because it is known that the characters such as dragon or plague, semurg or witch old woman found in some example of the epic are mythical characters in themselves. It is futile to try to prove that they are related to mythology. In this matter, how the epos affects the myth or the myth affects the epos, in our opinion, these aspects should be clarified. Since the epic is accepted as the heroic past of the nation, the myth contained in it serves to realize this directly. Heroic epic is the most ancient type of folk epic in terms of its historical antiquity, complex and weighty structure. Another important feature of an epic is that regardless of the incomparable universal human qualities glorified and sung in it, it glorifies either the past or the era in which it was created in terms of reflecting an era. rather, let it depict the future era and its propaganda, even if in a utopian way. If the epic reflected the future, then its perception as a concrete heroic past would have faded in the public mind, and the epic would have been accepted as a fantasy, like a fairy tale. However, the heroic epic is always glorified and sung as the concrete heroic past of the people.

Genre features of Turkish epic. When determining the oldest intellectual, cultural and educational processes of mankind, it is necessary to pay attention to the roots of Turkish epics. It is very interesting and strange. Turkish epic, like the epics of the world nations, has a special place with its high idealism and artistic perfection. The epic as a very ancient form of epic art exists in the oral literature of all nations. Its emergence dates back to the era of epic heroism in the life of many peoples. Of course, great epic works, i.e. epos, were created before epics. So, antiquity is a typological phenomenon for the epics of all peoples, and its creation is related to certain economic and social conditions experienced by the nation, stages of events in its history.

Khorezm epic is distinguished by its musicality, the epic is performed as an accompaniment, and the epic is accompanied by several musical instruments. In ancient festivals and weddings, 3-4 bakhshi were called and each bakhshi was given a separate round. At the end of the game, the number of people around the skilled bakhsh increased, and no one remained around the low-level bakhsh. This habit forced the artist to constantly work on himself and master the art of performance. In addition, Muhammad Rahim Khan (Feruz), who was the khan of Khorezm for more than 40 years, every year held bakhsh and inspection of singers and personally gave them the right to tell stories. The poor level of execution deprived the Bakhsh of the right to tell the story in public. Such a responsible approach to epics ensured the development of Khorezm epics. Amat Bakhsh, Bola Bakhsh (Gurbannazar Abdullaev), Boltavoy Bakhsh, Kadir Sozchi, Murad Bakhsh, Rozimbek Bakhshi, Otakhan Bakhshi were created in this school and "Bozirgon", "Ashiq Gharib and Shahsanam", "Qirq Thousand", "Ashiq Mahmud" were created in this school. epics were performed in the style of a performance reminiscent of a large concert program.

On the theory of the plot of epics, we cannot imagine our extensive epic heritage without the leading epics who perfectly mastered the secrets of epic singing. Because their service is invaluable in carefully preserving the rare examples of the life and struggle history, traditions, paintings, art and

culture of our generations. In determining the stages of development of the epic genre, the individual style of poets such as Nazar oğlu, a poet of Islam, who belongs to the dynasty of our epic poets, is worthy of attention. Islam poet Nazar oğlu (prepared for publication by Mansur Afzalov) sang the epic "Orzigul" with love, and this work took a firm place in the poet's repertoire. The epic is an intellectually mature, artistically beautiful and content-rich work. In it, the influence of folk fantasy is clearly felt on the motifs of fairy tales. The main ideological and thematic direction of the "Orzigul" epic, which was created directly on the ground of a magical-fantasy fairy tale, is the image of the Karakhan king falling in love with his daughter Orzigul and the reaction of the people against such a vice. The plot line reflects the most important conflicts, contradictions, spiritual world and inner experiences of the heroes of the work. The events of the epic are rich in drama, and all the dramatic events are united by the collision between Khoskhana - Aktash country, as well as Karakhan - Orzigul, Suvankhan - Sultankhans. The fate of its heroes and characters is in extremely difficult situations.

Condemnation of injustice and firm protection of goodness, truth, and goodness occupy an important place in the epic. According to tradition, evil forces are defeated in the finale, and those with good intentions achieve their desired goals. In the first stage of the composition of the epic, the conflict that is the basis for the plot of the work, and in the events that create this conflict, epic conditionality is manifested as an active legality. The second stage in the composition ends with the meeting of Orzigul with Suvan Khan, the son of Sultan Khan, the king of Aktash country, in the Kushkhanot fortress. This is a must in terms of epic imagery. However, the motif of a dream, an epic horse, a close friend who accompanies the hero on his journey and advises him, the divine power Khizr, and a deer take part in ensuring the emergence of this conditionality. If the above-mentioned conditionality were to be fulfilled directly, then it would not correspond to the principles of the image in the epic, and every link in the system of events described would not be justified. The motives that justify the connection of these events are considered conditional from the point of view of the epic image.

REFERENCES

1. O. Madayev, T. Sobitova's folk oral poetic works. East.-T., 2011.
2. T. Sobitova Lessons of folk art. CLASSICAL WORD. - T., 2011.
3. O. Madayev, M. Zorayev, T. Sobitova, N. Muhitdinova Uzbek folklore. Beautiful print. -T., 2022.
9. T. Mirzayev, Sh. Turdimov, M. Zorayev, J. Eshonkulov, A. Tilavov Uzbek folklore. Tafakkurbostani.-T., 2020.
4. An explanatory dictionary of the Uzbek language. The first volume. - T.: National Encyclopedia of Uzbekistan State Scientific Publishing House, 2006 - .B. 649.
5. Saidov M./ Muhammadnodir Saidov - Sacrifice of Enlightenment. - T.: MUMTOZ SOZ, 2009.-B.7.
6. Mirzayev T. Doston. Epic genres of Uzbek folklore. - T.: Science, 1981. -B. 21-37