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«ALPAMYSH» IS ONE OF THE MOST REMARKABLE MONUMENTS OF THE UZBEK PEOPLE'S EPOS

Abstract: The article deals with the collection and study of Uzbek folklore on a scientific basis, which began only in the early twenties of this century. The artistic charm of the original narratives about the objects of the age-old dreams of a person with special strength and versatility is manifested in the heroic epic "Alpamysh".

Key words: monumental work, Uzbek dastan "Alpamysh", dastan storytelling, first "records" of legends and traditions, Uzbek epic singers (bakhshi), a special cultural phenomenon, dastan of creativity, bakhshi performers, bakhshi improvisers and bakhshi poets.

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Introduction

Dastan "Alpamysh" belongs to the category of monumental works, the popularity and great value of which is that it reflects with high poetic skill the eternal themes of the triumph of good over evil, the ideas of justice and humanism. Undoubtedly, the nationwide veneration of the imperishable treasures of ancient oral poetry is determined by their aesthetic significance. The artistic charm of the original narratives about the objects of the age-old dream of a person with special strength and versatility manifested itself in the heroic epic. This is how the dastan "Alpamysh" appears, gravitating towards problems of a national scale, in which we find extensive pictures of people's life, leading to global historical generalizations. And therefore the publication of epic works of artistic value and distinguished by a vivid originality plays an extremely important and beneficial role in the spiritual development of mankind.

As you know, "Alpamysh" exists in the oral tradition of many Turkic peoples, however, the Uzbek version has always been recognized as significant in volume, completeness and diversity (content) (according to the version of the folk storyteller Fazil Yuldash-oglu). The Uzbek dastan "Alpamysh" brought to us rich artistic and aesthetic traditions, original perfect poetics and, according to many domestic and foreign scholars, is one of the best examples of the world heroic epic.

If literature and history are, as it were, a fixed memory of the people, diverse, sophisticated, built, then folklore is rather an eternal, ageless self-awareness of boundlessness, inexhaustible strength of its own, both in joy and in trouble. Even in complex plot, rhythmically or verbally sophisticated folklore genres, we are invariably conquered, surprised by the immediacy of the perception of the world, the natural expression of feelings and opinions. Therefore, it is natural that in them, in the most open, most characteristic form, the national features of each

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nation, its way of thinking, the specificity of its imaginative world are manifested. As a specific phenomenon of folk culture, folklore turns out to be the focus of verbal, musical, theatrical, ethnographic traditions. After all, he is simply the artistic heritage of the people, he is the repository of their enormous spiritual experience, which is so important for cultural life. In one form or another, in this or that genre, the images of the epic rooted in the memory, the lines and melodies of folk songs that pop up every day and, finally, proverbs and sayings that do not leave the language are an important part of our spiritual treasury. The epic "Alpamysh" occupies a special place in this treasury.

The given storytelling and epic creativity of the Uzbek people are distinguished not only by a great genre variety, an abundance of themes, plots, but also by the presence of peculiar local styles characteristic of different historical regions of Uzbekistan and due to the originality of historical, ethnic and socio-economic development.

However, until recently, there was only scant information about the existence and distribution of the Uzbek epic. Separate retellings or extracts from songs and epic poems, the first "records" of legends and traditions, composed by the peoples who inhabited the territory of Central Asia, met in the works of medieval authors. However, it is only extracts and retellings. Since the second half of the last century, Russian and foreign orientologists, travelers, ethno-graphs, diplomats have written down and submitted for publication some samples of Uzbek folklore. On the other hand, in the same period, through the efforts of folklore lovers, and sometimes on the initiative of the folk storytellers themselves, folk dastans were first recorded in the form of separate handwritten lists: "The Legend of Gorogly", "Sanabar", "Dilaram", "Bahram and Gulyandam", "Garib and Shahsanam", "Yusuf and Ahmed", "Tahir and Zuhra", "Tulumbiy" and others. These folklore works, subjected to literary processing, sometimes severely distorted, were disseminated by making copies from them, and starting from the last quarter of the 19th century they were published by typographic and lithographic methods. The level of these publications did not meet the requirements of scientific folklore.

Collection and study of Uzbek folklore on a scientific basis began only in the early twenties of our century. Publications of those years in certain genres (songs, proverbs, oral drama, an excerpt from the wonderful heroic epic "Alpamysh") of folklore were then a real event in cultural life, attracted the attention of the general public to the recordings of folklore.

In the mid-twenties, the collection of folklore material was actually headed by an outstanding scientist, the founder of Uzbek folklore studies Kh.T. Zarifov (1905-1972). On his initiative, such outstanding epic singers as Ergash Jumanbul-oglu, Fazil Yuldash-oglu, Pulkan-Shair, Islam Nazar-oglu,

and many others were identified, etc. The result of the huge collection of Uzbek folklorists was the recording of three hundred epic works covering about one hundred and fifty subjects, among them such large dastans as "Alpamysh", "Yadgar", "Yusuf and Ahmed", "Alibek and Balibek", "Muradkhan", "Rustamkhan", "Shirin and Shakar", an extensive cycle of dastans "Gorogly" (about a hundred dastans), new dastans "Jizzakh uprising", "Mamatkarim-palvan", "Hasan-laborer", "Mardikar", and others ...

One of the most important achievements of Uzbek folklore in the following decades was the preparation and publication of forty volumes, including the best examples of Uzbek folklore of different genres. The extensive scientific series "Studies on Uzbek Folk Art", the capital three-volume edition "Essays on Uzbek Folklore" are accompanied by ongoing publications of folklore texts in the original and Russian translations.

Currently, Uzbek folklorists have begun to implement the publication "Monuments of Uzbek folklore in 100 volumes. A prospectus and principles of publication of this unique collection of Uzbek folklore were previously developed.

Uzbek epic singers (bakhshi) are a special cultural phenomenon that requires special consideration. The oldest and richest traditions of the art of dastan creativity were formed and developed through the efforts of nameless storytellers of many generations in conditions of live performance. The phenomenal memory of outstanding folk storytellers (bakhshi) has preserved in a living oral tradition and brought to pass the multi-component and polysyllabic Uzbek epic, which has a rich history and rooted in antiquity.

The creators and carriers of dastan creativity are usually called bakhshi by the people. Bakhshi sing folk dastans to the accompaniment of a musical instrument, most often a dombra, and in some cases - a kobyz or dutar. For example, such bakhshis as Fazil Yuldash-oglu, Islam-shair, Pulkan-shair, Abdulla-shair, Mardonakul Avliyaku-oglu, Umir Safar-oglu, sang dastans, playing the dombra; Dustyar Khojayar-oglu, Vekmurad Juraban-oglu and others.

From the above it is clear that in the singing of epic works, their transmission from generation to generation, solo singing prevails almost everywhere in Uzbekistan, with the exception of Khorezm, where collective performance dominates - performance in the form of storytelling ensembles. During the performance of the dastan, his poetic texts are sung like songs in a guttural voice, prosaic ones are recited. Bakhshi is the creator, keeper and bearer of the epic tradition; he is an artist of words, who has embodied both creativity and performance; he is and a musician who knows a lot of folk melodies and motives, and sometimes a composer who is able to compose new pieces of music.

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The creative composition of folk storytellers is a phenomenon of great complexity. There are three creative types of Uzbek storytellers: bakhshi performers, bakhshi improvisers and bakhshi poets.

In the development of Uzbek folk dastan creativity, the merits of all three types of storytellers are great. Storytellers-performers ensured the stable preservation of folk dastans in a living oral life. Storytellers-improvisers subjected the canonical text to further artistic refinement, introducing changes into it related to the demands of public life, enriching the traditional text with new episodes, paintings, and thus made a significant contribution to the unification of a number of works in certain cycles. Bakhshi poets, along with fulfilling the function of storytellers of the above two types, directed their invaluable gift to creating new plots, enriching the folk epic, improving it from era to era. The conclusion from the foregoing is as follows: storytellers of all types, being in close relationship with each other, all together, together set in motion the historical and folklore process, and thereby ensured the stable existence of folk dastans in a living oral epic tradition.

Each sample of dastan is a certain creative act, a manifestation of an action that arose in the process of the unity of collective and individual creativity. In this process, the singer's performing and creative activity is manifested in the mainstream of oral epic traditions that have been formed over many centuries. This circumstance gives rise to creative methods common for all storytellers, ways of thinking, plots and motives, constant stylistic formulas, tunes, performing and singing arts. However, this does not deny, but rather presupposes the presence of specific features inherent in individual leading storytellers and storytelling groups, for only stable traditions, perceived by the majority, and firmly assimilated poetic soil in the process of live performance impart the necessary impulse to creative memory and create the basis for the manifestation of the narrator's improvisation.

Dastan is a national epic poem, epic, due to its high ideology, monumentality and artistic excellence, occupies a leading place in the history of the artistic culture of the Uzbek people. The epic is the oldest type of oral folk art. Its origins go back to the epic-heroic period in the life of most peoples.

Uzbek folk dastans arose on the basis of archaic Turkic folklore and the ancient national history of the Uzbek people. They have absorbed the most ancient cultural traditions, and the memory of the formation of their people, its spiritual world and historical destinies, its civic, moral and aesthetic ideals.

The epic is "a story about past times on the scale of heroic idealization", - V. M. Zhirmunsky and Kh.T. Zarifov assert in the book "Uzbek folk heroic epics".

In these fair definitions, the main property, the central content of the folk dastan, is highlighted. A heroic struggle against the enemy for freedom or land, for the salvation of fellow tribesmen or a loved one, revenge for robbery or insult, in the final analysis, is always a battle for the honor of his people. And this turns out to be the main thing in the dastans, if even the initial, and even further not pushed aside, collision is, let's say, a love story or the unexpected development of a dashing youth of a young hero, or something else. Moreover, this most important attitude of the people's creators of dastan determines the inevitable elation, presentation, hyperbolicity in the portrayal of their heroes, their physical and spiritual capabilities, and an equally sharp, reckless belittling of their enemies. Of course, the basis is the idealization of the past, which is usual for the national and individual consciousness, but the freedom of fantasy, which often prompts the frank fabulousness of the plot, dictates the power of aesthetic generalization that is characteristic of the best dastans, epics in general, i.e. artistic embodiment of the people's ideal.

Uzbek folklore studies, which at different times made records of a large number of folk dastans that existed at the time of its appearance, proposed, improving over the years, the classification of the Uzbek folk epic.

These are, first of all, actually heroic dastans "Alpamysh", "Yadgar", whose appearance and epic flesh are closely connected with the life, way of life, customs of the Uzbek tribes. These dastans were created, apparently, when there was a gradual settling of tribes in certain territories, consolidation into a nationality. This process was accompanied by a courageous struggle of the alliance of tribes with external enemies for their independence and provided a wealth of material for heroic dastans. In the course of these battles and wars, new formations and mergers, settlements, movements, the epic arose, "the most important, decisive sign" of which "is the heroic nature of its content."¹ But, on the other hand, as V.M. Zhirmunsky and Kh.T. Zarifov, "the monumental realism of the heroic epic," although "in forms heroically idealized," nevertheless reflects "real social reality. The images of the heroes and the feats they perform exceed the scale of the natural and in this sense are wonderful, but not supernatural: there is no romantic fantasy based on the creative play of fantasy and the subjective fiction of the singer. The miraculous is present in the ancient heroic epic as an element of real folk beliefs, like mythology. Or as a set of everyday superstitions explaining the phenomena of nature and human life from the point of view of mythological or magical thinking. "All these features are especially characteristic of the outstanding Uzbek dastan "Alpamysh"².

¹ Propp V. Ya - Russian heroic epic. - M., 1958.

² Zhirmunsky V.M., Zarifov Kh.T. The indicated works p. 378

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The Uzbek folk dastan has passed a long way of historical development. The era of the formation of the ancient Turkic epos somewhere borders on the era of the Sakas and Massagets. The epic works of Turkic folklore that preceded "Alpamysh" could well have coexisted and even coexisted in time with those epic blocks, of which only fragments remained today - with "Tumaris", "Shirak", "Siyavush", "Iskander", and with everything that is today considered as a Turkic and Persian or a common Persian-Turkic heritage. In

any case, the assertion, accepted as long as unconditionally true, that all Uzbek folk dastans recorded in our time were created not earlier than the 16th -17th centuries, is subject to the most severe verification. The accumulated observations, if properly summed up, allow us to assert: the time of the creation of "Alpamysh" is the 10th -11th century, and these were options that were mostly close to those with which we are familiar today.

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