



THE GENERAL-TYPICAL PLACES OF FOLK EPICS IN THE PLOT SYSTEM SPECIFIC FEATURES

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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 places, beginnings, epithets, saj, tasbeh, exaggeration.

INTRODUCTION

The practice of individualism within the framework of tradition is the main feature of the artistic style of the



folk epic. This feature is a scientific fact that is fully recognized by all researchers¹.

So the question is, what is the tradition of folk epics? We found it necessary to answer this question as follows.

First, they reflected the traditional nature of the folk epic in the ideological and artistic content of the work. These are A. A topic related to the defense of the homeland; B. Love adventures and adventures full of courage, battle scenes; V. The subject of the struggle against injustice; G. The subject of striving for friendship and brotherhood. It is because of such traditional themes that glorify noble, lofty ideals that traditionalism dominates individuality in folk epics.

They also reflected the tradition of the folk epic in the description of the general-typical parts of the work. Places such as V.M. Zhirmunsky and H.T. According to Zarifov, are 1. Traditional beginnings and endings. 2. Saddle a horse. 3. Definition of a horse. 4. Riding a brave horse. 5. Battle image. 6. To exhort a hero on a journey. 7. The protagonist encounters a person during the journey and questions and answers 8. Self-description before the battle. 9. A picture of a garden where lovers meet. 10. The image of princesses. 11. Image of a maid. 12. The image of the cup. 13. Image of Maston old women .

There is a lot of research on "commonplaces" (in typical places) in Russian folklore. Among them are A.B. Pozdneev, F. Special mention should be made of the articles by Selivanov P.D.Ukhov i .

These works discuss the role of typical places in folk epics and other genres, and even whether such places serve as a determinant of the connection of a particular place or performer in an epic. We find it necessary to express our and their views on the typical generalized places in folk epics, "commonplaces" in Uzbek folklore, and their place in folk epics:

1. Typical places are stable components of the plot, which embody the principles and traditions of epic imagery in folk epics. Therefore, the plot of typical places keeps traditional means of expression, such as epithets, saj, tasbeh, and rhetoric.

The plot of typical places demonstrates the epic imagery traditions of the inner types of folk epics, and their individuality. Therefore, the similarities and differences of the image typical of heroic, romantic, and historical epics are directly determined by comparing the pictorial means covered by the plot of typical places.

2. Because typical places are stable components of the plot of folk epics, they serve as an important criterion in covering issues such as variability or variability, and their differences. In this sense, the plot of a typical place can be considered a benchmark of confidence in determining the aesthetic value of the artistic image in folk epics.

Based on the above-mentioned features of typical places, we have chosen typical places as criteria for determining the specificity of the plot in folk epics.

The beginnings of folk epics are the most important of the typical places. Because beginnings are an important boundary that separates real reality from

¹Жирмунский 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. -T., 1968. 131-bet; Sarimsoqov B. O'zbek adabiyotida saj. -T.: Fan, 1978.-63-84 betlar



epic reality. That's why folk singers paid special attention to the beginnings and tried to decorate them with artistic means. Because the beginnings give information about the epic space and time, the hero and his family tree. This information should be presented with a certain amount of eloquence, fluency and beautiful artistic imagery. This means that the imagery, in the beginning, should be portrayed with special care and affection, not at the will of the performer, but according to the epic tradition, the state of the hero carrying the ideal of the people, the place and time in which he operates.

Since Uzbek folk epics are of many types, the beginnings of each type of epic are also characterized by a unique plot.

The plot of the Uzbek folk epic "Alpomish" differs by the use of very few visual aids, but words. The minimal use of artistic means in the plot of the epic is conditioned by the requirements of a heavy, calm, powerful image style typical of a heroic epic. In the plot of the beginning of the variant of the epic Fozil Yuldosh ogli we see the following situation: They were childless, they were both childless. " .

We should note that in the plot of this introduction, we used only the epithet to express the epic time in which the hero's great-grandfather lived, the epic place where he lived, as well as his ethnicity. Later, the epithet appears only in the description of Dobbin's grandchildren, their position and status among the people.

Such a calm, simple narrative style typical of the heroic epic is characteristic not only of the Fozil poet variant of the epic but also of its Berdi bakhshi (Berdiyev Pirmul oglu), Polkan poet, Ergash Jumanbulbul oglu and Khushbok Mardonaqul. This also applies to options. For example, the plot of Berdy Bakhshi's

version of the epic begins with the following: He touched gold from eight barns, sheep from thirty days, and sheep from ninety"

The plot of the prologue also uses only epithets about the time and place where the hero's grandfather lived, and how rich he was as a king.

The beginning of the epic's variants Polkan and Ergash does not differ much from the above variants in terms of the use of epithets: His ministers came, the left fathers came, the right fathers came, Hadrat Khidr came, and seven kalans came in search of the country.

The beginning the version of Khushbok Mardonakul ogli begins with the following plot: "Ten thousand houses came from Kungrad, the heart of the present-day Surkhandarya oasis. .

In the plot of the beginnings, the poet Polkan and the poet Ergash are rich in epithets. This is because bakhshi sing more romantic epics.

The beginnings in the versions of Berdi Bakhshi and Khushbok Mardonakul ogli serve as simple, calm and unadorned artistic information, typical of a heroic epic.

For example, in the epic "Tolgonoy" we read the beginning: The beginning of the epic "Yakka Ahmad" written by the poet Ergash is: there was. Karakhan was the ruler of half of the Dorman people, and Sarikhan was the ruler of the other half. They both have no shortage of land, they have no children, but they have no children" .

In short, the plot of the protagonists of the heroic epic is not rich in epithets, saj and other pictorial means, the head has a simple narrative style. The beginnings of historical epics are close to the heroic epic in terms of the use of epithets. They contain only epithets that record epic time and space.



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