

Small Epic Formula

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Abstract: The article describes one of the most common epic formulas of the Uzbek folk epic - small epic formula. Considered small epic formulas associated with the horse, the reasons for its use. The role and significance of these epic formulas are analyzed.

Keywords: epic formula, small epic formula, dastan, comparison, bakhshi, image of a horse, Alpamish, Dzhangar.

Small epic formulas are compact in size, consist of one or more words and include units representing art, such as comparison, metaphor, epithet, symbol, metonymy, rhyme, and paraphrase. The fact that the use of these various arts in the composition of the folk epic has a stable appearance allows us to evaluate them in the context of epic formulas. Small epic formulas also provide convenience in the process of epic performance for bakhshi as an integral part of epic knowledge and memory; epic events are an important pictorial tool for a complete depiction of heroes.

Among the arts used in Uzbek folklore, comparison is one of the oldest, primitive examples, and the traditional form of comparison in epics, which has become an epic formula, requires special study. All the complex processes that take place in human thinking can be compared with an object, event, characteristic familiar to everyone in the outside world, and this expression becomes an easy means of conveying a concept that needs to be understood. [2.4] Thus, modeling is one of the most important thinking tools in the search for and discovery of innovations. In all types and genres of folk oral art, comparisons are used as a means of artistic representation. Comparison has an associative effect on the human imagination, forming a certain attitude towards the object of the image.

The "Dictionary of Literary Terms" says that "comparison is a comparison of an object, event or concept with another object, event or concept that has a certain commonality, similarity" [7.262]. According to the dictionary, comparison is distinguished as a full comparison and a short comparison. There are four elements in a complete simulation: 1) something comparable, 2) something similar; 3) comparable quality; 4) comparative suffix. In brief or incomplete comparisons, these four elements are not fully involved.

Comparison requires a small pause, an intonational pause in the process of performance, even in the absence of a word or adverb indicating this. M. Yakubbekova studies the comparison of Uzbek folk songs by origin (genesis) in two types: 1) traditional comparisons, 2) extraordinary comparisons. As for traditional comparisons, she claims that "these comparisons are widespread not only in Uzbek folk songs, but also in Uzbek folklore in general, in our modern and classical literature, in lively speech" [8.67].

Traditional comparisons are stable expressions that have taken the form of a tradition expressed in their terminology and serve as a small epic formula in Uzbek folk epics. As part of our study, we will focus on small epic formulas, which are stored in the same stable form in the epic memory of folk singers as part of the epic tradition, and are constantly used in the performance of Uzbek folk

epics. Small epic formulas based on comparison are widely used in the performance of Uzbek folk epics. It is known that a certain object or image in the memory of the performer is embodied in his imagination along with its specific features. As a result of the figurative thinking of the performer, the property of the object is compared with another object or image that is more vividly presented, and the same comparison is transferred to the word when singing the epic.

In comparisons, objects are attributed mainly to natural phenomena, flora and fauna. If we look at the Alpomysh epic, sung by Fozil Yuldash oglu, then in this epic itself there are such natural phenomena as lightning, rain, snow, downpour, wind; fruits and plants such as apples, flowers, saffron; animals such as lion, camel, shunkar, bush, bear, snake; In comparison, they were applied to such objects as wire, diamond, dope, precious stone, silk, minor, corsac, ravocho, gray. In comparisons, the suffixes -day, -dayin and the word misli were mainly used. From them it became a tradition to imitate such elements as apple, flower, saffron, toy, lion, camel, bush, bear, diamond, pearl, silk, and took the form of a small epic formula.

In some verses, there are two stable comparisons in one place, i.e., places where epic formulas are also used. For example, in the poem "I am like a withered flower to an apple," the state of the protagonist is similar to the state of a withered flower, the withering of a flower is more precisely the withering of an apple, and this verse itself is repeated as an epic formula in four places of the same epic. In many cases, small epic formulas serve as the basis for the formation of medium epic formulas.

For example, in the Alpomysh epic, the likeness of a face, appearance and body like a flower is used seventeen times as a component of the average epic formula. Apparently, comparisons take the form of a tradition, repeated and repeated, and become a small epic formula. When the artistically designed epic epic, which has stood the test of centuries, began to be used in a permanent form, it became an average epic formula and was fixed in the epic memory of the bakhshi.

We may notice that small epic formulas based on comparison are used equally in prose and poetry passages. [1.208] Their use, in particular, is more pronounced in the composition of large epic formulas expressing a definition, a description. Ergash Zhumanbul oglu, a well-known representative of the Kurgan poetic school, describes the girl in the prose fragment of the Ravshan epic in this way: "When Ravshanbek looked, he saw that Zulhumor was perfect, beautiful, with a white face and two crescents like a new moon. When Ravshanbek looked at his mind, he was like a flying bird, his teeth were far away, his eyes were like a star, his eyebrows were like those of a beaver, his lips were red, his lips were like cream, his lips were like cream, his face was like the moon, its wings were like a flying bird." [5.37]

The description of Khilolaus, who wrote the great epic, we see in the above-mentioned prose of the epic poem "The Birth of Gurugli", composed by the poet Polkan, the leading representative of the Kurgan poetic school: In the morning it was like tea, in the evening it was like pilaf, like a sealed piece of paper. If she sleeps in a dark house, the house will be bright." [6.153]

The definition of horses based on a separate definition of each part and a comparison of each is a characteristic style of Uzbek folklore. The originality, imagery and eloquence of each comparison make such fragments even more melodic and attractive. A "partial" image of horses is also found in the legends of other peoples. In particular, in the heroic epic "Dzhangar", the horse lovingly portrays each of its members in a flash.

"Beautiful, like a hare, his back,

His smooth thighs are beautiful,
 Beautiful, like a jerboa, his front legs,
 His head is picturesque,
 Beautiful piercing eyes,
 He has a beautiful broad chest;
 Four black hooves
 Like deep golden bowls.”[4.3]

It describes the horse's back, beautiful as a rabbit's, beautiful, slender thighs, beautiful front legs like a double, beautiful head, beautiful calm eyes, beautiful broad chest and four hooves, like a deep golden bowl. This is a convenient way to customize each part of the horse individually so that the image of the horse is more vivid and coherent for the listener. Thus, the established forms of traditional comparisons used in Uzbek folk epics serve as a small epic formula in dastans. The range of application of small epic formulas based on imitation in Uzbek folk dastans is very wide, which creates opportunities for improvising a section as an easy way to convey an image, an idea that needs to be understood during performance. Such small epic formulas can be used equally in prose and poetry.

Such small epic formulas in the passages describing and describing the horse serve as the main aid to the complete drawing of the portrait of the horse. This is a convenient way for a section to describe the horse comprehensively, make it understandable to the listener, and describe each part of the horse based on a separate definition and comparison. The originality, imagery and eloquence of each comparison make such fragments even more melodic and attractive. The "partial" depiction of horses is also found in other folk tales. In many cases, small epic formulas, fully formed from an artistic point of view, have withstood the test of centuries, and when used in a permanent form, they become a series of medium epic formulas and remain firmly in Bakhshi's epic memory.

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