

THE TRADITIONALITY AND UNIQUENESS OF THE "GOROGLI" SERIES IN THE EPIC OF "TARKIBADAKHSHON"

D. Khamrayev*

*Teacher,
Karshi State University, UZBEKISTAN
Email id: nigoraxonim_0909@list.ru

DOI: 10.5958/2278-4853.2022.00338.X

ABSTRACT

This article discusses the Gorogly epics, their popularization within the series, ideological and artistic features, the world of images, the Uzbek Gorogly epics, traditionalism in the Tarkibadakhshon epic characteristic of the Gorogly cycle, signs indicating traditionality, their originality, in general, expressed scientific and theoretical views on the plot elements, the ideological basis of the epic, its place in the epic of the genealogical continuity Avazkhan, its significance in the Uzbek national version.

KEYWORDS: *Epic, Variant, Version, Plot, Motive, Image, Ideological-Artistic Feature, Traditionalism, Series, Epic Knowledge.*

INTRODUCTION

According to the distribution of the plot of the epics of the "Gorogli" series, there are several versions and variants, and they were sung within the epic schools. Central Asia, the Caucasus, the Middle East and Siberia are partially distributed among the peoples of Europe, and are still performed by bakhshi, akyn, jirov and lovers [1]. The spread, gradual development and even the wide popularity of epics of the category in such a wide area ensured the popularity of epics. Although the regional distribution of the epics, their creation at some point, in terms of their historical, genetic and mythological foundations, spread to several bases, in the further development, what was conceived in the conditions of oral performance became the national epic of each nation. The general similarity in the plot of the epics of the category is explained, first of all, by the mutual proximity and territorial connection in the genealogy of people, the proximity of the historical, geographical, social and everyday life of these people, and the proximity of communities in the world of artistic thinking based on the ideological goal underlying the events of the epic. Secondly, the similarity and commonality of epic plots is associated with the result of interaction in the development of epic traditions [2]. Nevertheless, the epics of the Uzbek "Gorogli" series are diverse and comprehensive in terms of plot events and compositional integrity. It is also composed of epics connected with the names of the epic hero Gorogli and his children Hasankhan and Avazkhan, which form a series of independent events.

The popularity of the "Gorogli" series in the repertoire of bakhshi poets and its performance with love within the framework of epic schools was caused, firstly, by the fact that the epic story about the epic hero Gurugli and his descendants represents in a generalized narrative a reality related to the life of the people, lifestyle, dreams, struggles and aspirations. Secondly, the creative

influence of the epic hero and his descendants on the spiritual life of the people not only ensured the popularization of the repertoire of the epic singer, but also made it possible to spread it widely within the genus.

A number of studies have been carried out on the cases of branching and uniqueness of the epic within the series, among them academician T. Mirzaev's general thoughts are noteworthy: The composition of the series "Gorogli" is extremely complex. This is a series of epics that are mutually independent in terms of singing and performance, and each of them has a unique plot, in key moments, such as the characters of Gorogli and Girot, the countries of Chambil, as well as traditional characters such as Forty Young Men, Sakibulbul, Hasan, Ahmed Sardar and each other through the depiction of their opposites, taken together, it consists of images of many episodes of the stormy legendary life of the main character" [3.92]. The scientist's list, based on examples recorded from the repertoire of folk songs by folklore collectors and researchers, shows that the number of Uzbek "Gorogli" epics is more than 100. Hence, the process of execution and creation within the framework of the epic schools of the series epics is determined within the framework of various methodological situations and creative skills, and the image, motive and poetic edges that combine them in general are made up of the traditional aspects that the scientist emphasized above. At this point, the same opinion can be expressed about the epic "Tarkibadakhshan", which is in the performance repertoire of the Bakhshis of the epic school of South Uzbekistan [4].

No special research work has been conducted on the "Tarkibadakhshan" epic, its ideological basis, plot genesis, poetic aspects. The plot of the epic, the ideological purpose, motives and episodes described in it are similar to the text of the epic "Malika ayyor" of this type, indicating that it is not a variant in Uzbek folklore, but an independent version. In this regard, T. Mirzaev, in his above-mentioned researches, specifically emphasizes and notes its important scientific hypothesis, such as showing and defining its different aspects. Is the epos "Tarkibadakhshan" a variant of "Malika ayyor" or an independent epos? This will be resolved by new research" (p. 94). Since this scientific observation is not a process that is studied within the framework of one article, we will reflect on the traditionality and originality of the "Tarkibadakhshan" epic of the "Gorogli" series.

It is known that there is a specific form of performing the epic, which is fixed and perfected in the following traditions and discovers a poetic expression on a perfect basis. First of all, the circumstances of the occurrence of any epic plot and selectivity in the execution process become popular within the framework of epic schools. The presence of certain distinctive features of the performance of the epic tradition in the epic, which is repeated and improved in the process of performance, ensures the process of organic continuation with certain rules. From teacher to student, from father to son, the original melody, performance form, plot and artistic elements of the images are improved in public and folk expressions. "The main sign of tradition is not some unknown stagnation, but a certain level of stability, the necessary consistency in the continuous development circles of development" [5.65]. It should be noted that the individual skills and performance of the epic singer are manifested within the framework of strong and stable poetic traditions. The same opinion can be expressed about the performance characteristics of the "Tarkibadakhshan" epic. Although it is not clear when and how the epic was popularized, it was performed as an example of an independent epic, being integrated within the framework of the

traditional series. Because the art of Uzbek folk epics is a type of live oral performance and creativity that is in constant motion in the balance of tradition and art. The performance of the epic in the epic tradition and creative process, of course, was improved within the framework of the teacher-student education in the epic school. Chori Bakhshi Umirov emphasizes this in the final part of the epic.

Secondly, the epic is unique for the "Gorogli" epic series. Ornaments and endings in the epics of the "Gorogli" series, remarks indicating who the monologue belongs to, stable stylistic formulas in poetic texts, epic characters riding a war horse, traveling on horseback, images of battles, various traditional epic spaces (garden, city, castle, mansion), the depiction of epic characters (princesses or some traditional concubines), stable sentences representing the change of space and time, places describing the mental states of the characters, consisting of happiness and anger, are given through clichéd speech. Such an epic image and narrative is considered normal for the language and style of the traditional folk epic.

The theoretical view of the traditional clichés repeated in the epic texts of V. Zhirmunsky, a scientist who specially studied the epic of the Turkic peoples, directly proves this point. "An epic singer sings an unmemorized text, which he improvises at least partially according to a specific scenario. In addition to successive episodes and situations, traditional scenes (saddling a horse, admonition to the hero, depicting battles, etc.) are constant. Of course, such improvisation is carried out only within a certain well-established tradition. Not only plots, motifs and images, but also constant stylistic formulas, epithets, comparisons, phraseological units, etc. are constantly involved in this. And this is only a combination of tradition and improvisation" [6. 105]. So, in the traditional epics of the "Gorogli" series, along with the places of return, there are characters of the epic - hero— Gorogli, epic — place Chambil and Girot, which connect the rows of epics that participate in one or another way in the texts of the epic, defining the ideological goal, creating a series, as a whole forms a gallery of unifying images. In the "Tarkibadakhshan" epic, like all epics of the series, along with the epic locations, the above-mentioned images are performed live in the scope of tradition. Although the plot of the epic focuses on Gorogli's adopted son, Avazkhan, and his heroic character, Gorogli plays a central role in ensuring his conformity to reality. Gorogli is a leading figure for the ideological purpose, although he does not perform the main mission in all aspects of the events of the epic. It describes the events of Avazkhan's search for Gulrukhsar from Tarkibadakhshan and bringing her to Gorogli, and encountering various adventures and conflicts along the way. The ideological goal of the epic is to glorify the feelings of goodness and true humanity, to fight against all the forces that stand in the way, as shown by the example of the character of Avazkhan. The epic hero Avaz Khan is entrusted with the responsibility of performing such glorious tasks. In this way, the hero uses all his experience and skills. In the epic, the traditionalism typical of the "Gorogli" series is clearly visible at the beginning.

The beginning can be seen in the image of the epic hero Gorogly at a certain age, the leader of the Chambil people: "Gorogly had five hundred commanders in Chambil, each of whom had five hundred shooters. Forty young men were also served Gorogly. How long the Turkmans and Uzbek people lived in peace" (p. 9). The beginning gives impetus to the development of the plot and motives of the epic and ensures the organic connection between them. The epic forms the continuity of the actions and adventures of the hero based on the criterion of conditionality. In

addition, the beginning of the plot is the main finale for the origin of the knot and conflict. In the events of the "Tarkibadakhshan" epic, Avazkhan's role as a leading character, loyal son to Gorogli, and the episodes of Tarkibadakhshan's journey all occur through Gorogli's dream at the beginning.

In the epic, the traditionalism and originality of the series "Gorogli" are present in many places, which are further defined in the world of images. In particular, the image of Ghirot stands out as a companion to the epic hero, a guide to the right way, an understanding of the enemy's secret, and most importantly, a sponsor in the victory of the hero. In the events of the epic, Ghirot is a character who warns Avaz Khan about the enemy's tricks and advises him a lot. Bakhshi describes the image of Ghirot within the framework of epic traditions. In the image of Avaz Khan leaving the country of Shirvan and imprisoned, Ghirot tries to protect Avaz Khan from the old woman Maston: "Old Ghirot gave his life for Avaz, he saw the horrors of such places, he always went hunting together with him. Taking care of Avazkhan he kept looking at each side, stopping and listening, and being careful that he would not be left in the dark. When Ghirot looked around, he saw a witch hiding in the shelter of something, but when Ghirot looked at Avaz he didn't notice it, Ghirot could see it, and it seemed that he was only ten hundred steps away from the darkness. Then Ghirot stood in one place and started to neigh in order to wake up Avazkhan. The image of Ghirot is convincingly and perfectly described in the epic, the continuation of the events in a broad plan, the fulfillment of the hero's goals and dreams, and the fact that he acts as the savior of the Gorogli and Chambil lands are ideologically and artistically shown. Epic places like this, associated with the image of Ghirot, have their traditional image style in a huge number of images. In the text of the epic, the traditionalism of the "Goro'gli" series shows its poetic character in the way of performance, the selection of girls, artistic and pictorial means, and battles with the enemy. At the same time, there are specific aspects of the epic, which are distinguished by the performance characteristics of the master-student tradition and the individuality of the Bakhshi of the Sherabad epic school.

In general, the epic "Tarkibadakhshan" recorded from Chori Bakhshi Umirov's repertoire stands out as an example of an independent plot and compositional complete epic within the epics of the "Gorogli" series, and its traditionality and unique performance features found poetic expression within the epic schools.

LITERATURE

1. Тахмасиб М. Проблема народности азербайджанских дастанов и современное состояние исследования их // Вопросы изучения эпоса народов СССР –М: Наука, 1958; Абрамян А., Габриелян Д. Неизданные песни «Кёр-оглы» // Известия АН Арм ССР. Общественные науки. –Ереван, 1954, №9. –С.71-93; Короглы Х.Г. Взаимосвязи эпоса народов Средней Азии, Ирана и Азербайджана. –М.: Наука, 1983. –С 169-247; Жирмунский В.М., Зарифов Х.Т. Узбекский народный героический эпос. –М.: ГИХЛ, 1947; Каррыев Б.А. Эпические сказания о Кёр-оглы у тюркоязычных народов. –М.: Наука, 1968; Райхл К. Тюркский эпос: традиции, формы, поэтическая структура. –М.: Восточная литература, 2008; Турдимов Ш. "Гўрўгли" дostonларининг генезиси ва тадрижий босқичлари. –Тошкент: Фан, 2011.

2. 2.Achilov N.Единство эпических сюжетов и вопросы художественной трактовки// International Scientific Journal ISJ Theoretical &Applied Science. Philadelphia, USA. 2021. – Issue 04,. Volume 96. –P. 125- 130.
3. Мирзаев Т. “Гўрўғли” туркуми достонларининг ўрганилиши, яратилиш даври ва дастлабки нашри ҳақида // Ўзбек фольклоршунослиги масалалари. VII китоб. – Тошкент: Фан, 2018. –Б. 92.
4. Таркибадахшон. Достон. Айтувчи Чори бахши Умиров. Ёзиб олувчилар А. Қаҳҳоров, А. Эргашев. Кўлёзма ҚарДУ фольклор архивида сақланади. Мисолларни ушбу манбадан оламиз ва саҳифасини кўрсатамиз.
5. Мирзаев Т. Эпос и сказитель. –Ташкент: Фан, 2008. –С.65.
6. Жирмунский В.М. Тюркский героический эпос. –Л., 1974. – С.105.