

LINGUO-POETIC ANALYSES OF THE EPIC “DAVLATYARBEK”

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Abstract:

The article analyzes linguo-poetic aspects of the epic “Davlatyarbek” and theoretical views of epics, their types, images, and art. The article contains characteristics of scientific sources concerning the linguo-poetic aspects of the Uzbek epic. In this regard, these aspects of the historical dastan “Davlatyarbek” are analyzed, and its local properties are highlighted. Particular attention is paid to the connection of dastan with written literature.

Key words: *bakhshis, “Davlatyarbek”, monograph, epic, folk singers, motives, plots, phonopoetics, storyteller*

Introduction

The epic is a unique literary art of the people’s spirituality, lived and formed for centuries as a crown of national culture. In Uzbek folklore, a lot of research was done on this unique sphere of art, their artistic, aesthetic value and their performers. On major work of V.M. Zhirmunsky and Kh. T. Zharifov, published in the middle of the last century and recognized as the first study of the epic, provides in-depth scientific comments on the classification of Uzbek epics, their peculiarities, performers and epic repertoires of bakhshis.

In T. Mirzayev’s monograph “Epos and storyteller” published in 2008, the ideas of Zhirmunsky and Kh. Zharifov were further developed on the basis of modern scientific news. In fact, the scientist first addressed this issue in his 1978 book “The epic repertoire of the folk singers”. These books are especially noteworthy with the views about the Khorezm epic and its performers.

M.Saidov was the first to analyze the issues of artistic mastery in Uzbek epics on a monographic basis. He revised the classification of epics in his monograph. The epics were divided into oral and biblical types. The epic pattern in the epics advanced valuable ideas about traditional formulas, beginnings and endings, means of expression, the color aspects of the language of epics were forwarded.

I.Yormatov in his monograph analyzes the poetic elements typical of heroic epics. Although B.Sarimsakov’s work “Fundamentals and Criteria of Art” is not directly devoted to epics, it is valuable in all respects as a theoretical work that sheds light on the laws of art.

In the monograph “The evolution of Epic Thought” Dj.Eshonkul analyzes widely epic and ceremonies, their divine birth and dream motives. In this regard, it is based more on the material of the epos “Alpomish”.

In her research works S. Mirzayeva, who studied the poetics of Uzbek romantic epics, draws attention with her new ideas about plot, space and time, epic formulas, their metaphorical nature. However, in the process of analyses, Khorezm epics are not mentioned. Issues directly related to our topic are more prominent in the research of S. Ruzimbayev. For the first time in his article "Epics from the heart of the people the epic "Davlatyorbek" was mentioned.

This series of works is important in that it promotes certain theoretical views about epics, their types, images, and art. Based on these works, in this chapter we make some comments on the linguistic features and means of artistic expression of the epic "Davlatyorbek".

Along with the content as historical-heroic epic "Davlatyorbek", romantic details also make up the majority of plots.

As the historical events and phenomena captured in the object of the image, its level of documentation decreases. The epic "Davlatyorbek" is not a long time for history, because 150-200 years are not long time for history. In addition, the Uzbek version of the epic was not performed orally, so the text was not changed by folk singers. The work was mainly promoted in the performance of storytellers. For this reason, the lexical features of its period are preserved in its text and acquire in a certain extend originality.

Arabic and Persian words typical of written literature are more common in the lexicon of the epic. For this reason, there are many synonymous expressions in the language of the work, and the richness of the dictionary is quite productive.

It should be noted that in the lexicon of the epic, Turkish words still predominate. This is especially true of dialectal words. In short stories and epics too, "... the main place is occupied by the literary-artistic style of speech. Its main feature is imaginary". "Image, on the other hand, gives artistic discourse expressiveness, elegance, color, and visibility.

Figurative expressions in the text are realized through the phonetic, lexical, morphological and syntactic resources of the language.

Therefore, in order to objectively assess the essence of any work of art, it is first necessary to analyze the specificity of its linguistic composition.

The poems are much more elaborate in form. Although there are some inconsistencies in the weight, the rhyming coherence of the poems attracts attention with its perfection.

Rhyming tone, composition and spiritual aspects are important elements of poetry. This is because the rhyme unites the composition of the poem in terms of composition by revealing the harmony in the verses. The rhyme in the first row follows in the footsteps of the second, resulting in a compositional integrity.

Numerous researches have been carried out in the field of lexical layers of the language of epics, their assimilation lexicon, phonopoetics.

Although some of these works are of a linguistic nature, valuable observations are made about the historical development of the epic language, its lexical richness, and the role of

poetic means in the text that emerge on this basis.

There are in-depth scientific observations on the artistic and linguistic features of the Karakalpak epic in the monographs of K. Maksetov and O. Bekbaulov.

According to Professor K. Maksetov, most of the Persian and Arabic borrowings in Karakalpak epics were not indirect, but directly through contact with Uzbek and Turkmen bakhshis. This view of K. Maksetov is confirmed by our observations.

The artistic and aesthetic value of the epic “Davlatyarbek” is also determined by its lexical richness and the skill of the performers (bakhshis (folk singers) and storytellers).

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