

CHARACTERISTICS OF ROMANTIC EPICS IN THE UZBEK PEOPLE'S EPIC

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Annotation: This article discusses the role and peculiarities of romantic epics in the Uzbek folk epic. However, in such cases Ergash Jumanbulbul oglu, Fozil Yuldosh oglu, Muhammadqul Jomrot oglu Polkan, Islam Nazar oglu, Kholyor Abdukarim oglu , Nurmon Abduvoy ogli, Mardonaqul baxshi poet, etc.

Keywords: folklore, epics, epics, romantic epics, plot.

ХАРАКТЕРИСТИКИ РОМАНТИЧЕСКИХ ЭПИКОВ В УЗБЕКСКОМ НАРОДНОМ ЭПИКЕ

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Аннотация: В статье рассматриваются роль и особенности романтического эпоса в узбекском народном эпосе. Однако в таких случаях Эргаш Джуманбулбул оглы, Фозил Юлдош оглу, Мухаммадкул Джомрот оглу Полкан, Ислам Назар оглу, Холер Абдукарим оглу, Нурмон Абдувой оглы, Мардонагул бахши поэт и др.

Ключевые слова: фольклор, былины, былины, романтические былины, сюжет.

It is a well-known fact in folklore that great epic works idealized by the heroic past of the people are called folk epics. Accordingly, works consisting of depictions of events in which the life of a people has not found an ideal artistic expression, which cannot be its heroic past, are not considered to be folk epics.

Hence, a work that can be a folk epic should be evaluated on the basis of two important criteria. These are:

- a) the relevance of the events of the work to the heroic past of the people;
- b) an artistic depiction of these events on an epic ideal level.

The Uzbek folk epic differs from the epics of the peoples of the world by its multi-layered nature. This indicates that the Uzbek folk epic has gone through long stages of historical development. Each layer of the epic, on the other hand, corresponds to certain stages of the artistic thinking of the people who created it. If the heroic epic appeared as an epic sign of the emergence of the Uzbek people as an independent ethnos on the stage of history, the romantic epics were created as a result of high idealization of the people's life and dreams in a developed feudal society. The Uzbek folk epic has been regularly recorded since the 1920s. Ergash Jumanbulbul oglu, Fozil Yuldosh oglu, Muhammadqul Jomrot oglu Polkan, Islam Nazar oglu, Kholyor Abdukarim oglu, Nurmon Abduvoy are involved in such cases. son, Mardonaqul bakhshi, Abdullah bakhshi and many other famous bakhshis are of great service. If the plot of romantic epics is analyzed from the point of view of the source, the following two cases can be observed. The first case is romantic epics sung on the basis of pure oral tradition. These include epics from the "Gorogly" and "Rustamkhan" series. This series of epics also contains mythological and fairy-tale epics. Although these motifs are to some extent involved in the development of the plot of the epic, but in general the plot of the epic is characterized by the specificity of the pure epic. These include epics from the "Gorogly" and "Rustamkhan" series. This series of epics also contains mythological and fairy-tale epics. Although these motifs are to some extent involved in the development of the plot of the epic, but in general the plot of the epic is characterized by the specificity of the pure epic. These include epics from the "Gorogly" and "Rustamkhan" series. This series of epics also contains mythological and fairy-tale epics. Although these motifs are to some extent involved in the development

of the plot of the epic, but in general the plot of the epic is characterized by the specificity of the pure epic.

The second case is romantic epics based solely on the plot of the fairy tale. These include such epics as "Sweet and Sugar", "Orzigul", "Tahir and Zuhra", "Zevarkhan". Uzbek folk romantic epics appeared as great epic works, expressing the lofty ideals of our ancestors living in the conditions of medieval feudal society about a free and prosperous country, peaceful and prosperous life, loyal love and lasting friendship, courage and bravery. The higher ideal is always higher than real life. Therefore, the plot of romantic epics is never interpreted in connection with a specific historical event or the name of a person. They are interpreted in connection with the activities of the ideal events, images. It is from this that the leading feature of romantic epics stands out. Most of the romantic epics are based on the plot of folk tales. For example, epics such as "Khurshidoy", "Zevarkhan", "Tohir and Zuhra" are a good example of this. The process of enriching romantic epics at the expense of the plot of folk tales is still going on. From the above it is clear that the romantic epics went through a period of active development based on the plot of folk tales, myths and legends during the period of rapid development of the folk epic. It was during this period that romantic epics became a defining feature of Uzbek folk epics. romantic epics went through a period of active development based on the plot of folk tales, myths and legends during the period of rapid development of folk epics. It was during this period that romantic epics became a defining feature of Uzbek folk epics. romantic epics went through a period of active development based on the plot of folk tales, myths and legends during the period of rapid development of folk epics. It was during this period that romantic epics became a defining feature of Uzbek folk epics.

The plot of Uzbek folk romantic epics also consists of motives, the peculiarity of the plot of this type of epics is, first of all, in the application of the law of artistic conditionality in the interaction of motives of action or speech motives. Such conditionality, in essence, has the same typological character as

the artistic conditionality contained in folk legends and fairy tales. For example, Sultan Khan, the king of the Aktash country, was childless, and his wife, Hurayim, who had been taken from an ordinary working-class family, became pregnant. At this time, Sultan Khan marched to the residence of Hurayim. My sister gave birth to a son. He will be called Rustam. Hurayim will rule the country with justice for fourteen years. This is when Sultankhan's older wives send a slanderous letter with the help of a maston old woman. Enraged by this news, the Sultan ordered Hurayim to be hanged. This is where the story begins. If a slanderous letter had not been sent, if the king had not sentenced his wife to death, the story would not have taken place. It turns out that for the dynamics of the plot of the epic, the participation of "slander" and the death of an innocent person is necessary. From the above considerations, we conclude that the plot movement in romantic epics occurs only through the laws of artistic conditionality peculiar to fairy tales. To do this, it must be the opposite of the condition set at the beginning of the work. For example, in the epic "Orzigul" instead of the birth of a boy, a girl is born, a girl is replaced by a boy. Or slander, if the condition is met correctly, due to provocative interference, the course of events had to continue in a different direction. These examples show that the plot of romantic epics, the plot, development and solution are in the nature of the plot of folk tales. This suggests that in the emergence of romantic epics, folk narrators relied on the aesthetic principles of the fairy tale genre in their reflection of reality within the epic ideal.

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