



Interpretation of Dastan “Alpamysh” In the World Literary Context

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Abstract: This article examines the influence of the world-famous epic “Alpomysh” on the formation and development of world literature. The heroic poem “Alpomysh” is one of the favorite and widespread epic works of the Uzbek people. In the richest treasury of folk art, it has the same outstanding and honorable place as “The Knight in the Tiger’s Skin”, “The Tale of Igor’s Host”, “Manas”, “Kalevala” and other famous epic works.

Keywords. Heroic epic, dastan, Alpomysh, nationality, folklore, hero, tradition.

Introduction

National values are the priceless spiritual wealth of a nation that has lived for centuries. They are of such great importance as the spiritual rapprochement of members of society, the education of youth, the stabilization of social life and the influence on preserving the sense of spiritual inheritance between generations. Therefore, the issue of preserving values and passing them on to the younger generation as a spiritual heritage remains relevant today. This question is especially relevant in the current conditions of globalization, when the means of communication between people, countries and continents are growing. A nation or society that strives to preserve its national spiritual image under the pressure of strong information are the creators of its future - to direct the potential of the younger generation to the development of the state. At the same time, we must not forget our origins, which is reflected through the prism of perception of Uzbek culture and literature.

Literary education differs from other forms of education in the breadth of its scope. By thinking, the student receives a certain idea of the accuracy and reliability of what he sees, understands, feels and imagines, thus, in the process of studying and analyzing folklore, such skills and abilities as a sense of the beautiful and sublime are developed and improved.

Folklore is an artistic thought, a source of human spiritual development, embodying the very origins of the people’s traditions, created at all stages of its development. In the system of national values of the most ancient layer of this spiritual heritage, where a special place is occupied by traditions and customs associated with the spiritual development of man. Thus, our ancestors effectively used the power of folklore - dastans, oral folk art in order to raise children in the spirit of

universal feelings, devotion to national values and a sense of patriotism. This problem was considered in the studies of such prominent folklorists as K. Imamov, G. Dzhalalov, B. Sarimsakov, Kh. Egamov and other scientists.

The above studies cover only certain aspects of the topic we are considering and do not reveal the influence of the world-famous epic “Alpomysh” on the formation and development of world literature.

Today, an urgent problem is to study the development of modern literature based on folklore using innovative technologies and modern methods and their influence in the process of development of world literature. The formation of folklore genres, their development, the entry into interrelationship of some genres with others is a rather complex process that has absorbed a very large historical period of time.

In this article, the “Alpomysh” dastan we are analyzing, patriotism and high spiritual qualities of a person, are distinguished by a certain breadth, and religious ideas are practically not found. This phenomenon is explained by the fact that the text of the dastan was preserved in a written copy until the XXI century and this contributes to the development of the modern literary process and a certain influence of modern ideological foundations and views in the context of world literature.

In each work (epic genre) the motives of the dastan “Alpomish” can be traced, regardless of the century or country where the literary work was created. For example, if we turn to the images participating in dastans, it becomes obvious that mainly traditional images have passed into modern literature. This is the main epic hero; his beloved, who is ready to do anything for him and their love: Margarita in the novel “The Master and Margarita”; a war horse or assistant, friend, follower like Left Matthew in Yeshua Ha-Notri in the novel “The Master and Margarita” or student, follower of Professor Philip Filippovich Preobrazhensky Ivan Arnoldovich Bormentale; epic patron, as well as images and symbols characteristic of mythology: as in “Alpomish” the bulbuliguyo bird, in the novel “The Master and Margarita” a poodle dog on Volonda’s cane or decorations in the form of a dog on Margarita’s neck or in the modern writer Ulugbek Hamdam’s in the story “Muslim” a bird-diva, etc. And also, in dastans, human images became more widespread, which, having undergone a certain evolution, acquired completeness and reality already in the process of the development of literature in the world context.

The poetics of dastans in Uzbek folklore has already been sufficiently studied, but despite this there are not many works devoted to the analysis of the transformation of the dastan “Alpomish” in the aspect of the problem under study. G. Jalalov in his books “Inter-genre relationships in Uzbek folklore”, Kh. Egamov in his scientific research “Essays on the history of relationships between fairy-tale traditions of Turkic peoples” brought a number of very important judgments on the problem under study.

Usually in epic genres of folklore, images of events serve to reveal a certain idea. This phenomenon is considered a general pattern for dastan genres in the context of world literature. At the same time, there are principles of imagery associated with the nature of the genre, in which the performer’s capabilities are different in the matter of giving a real image a certain artistic gloss. For example, in dastan, due to the fact that prose and poetry have equal capabilities in the matter of the widespread use of artistic means of expression, the capabilities of a bakhshi are higher compared to the capabilities of a storyteller, since the capabilities of poetry in expressing the internal experiences of an image significantly prevail over prose, as and in modern literature. And, apparently, for this reason, the Karakalpak bakhshis call the prosaic part of the dastan “Kora so’z”, which, in our opinion, is the definition of an ordinary word, a simple narrative.

Consequently, the initial examples of the heroic epic are directly related to poetry. Love-romantic dastans are also characterized by the harmony of the prose and poetic parts, the organic equality of the sizes of both parts. Thus, dastans, in the manner of their prose narration, show closeness to world literature.

Hyperbole is quite widespread in oral folk art. However, the principles of its use in each genre differ in a certain originality. "Hyperbole is an integral part of the most important plot elements through which the essence of the ideological and artistic concept of a fairy tale is revealed... It, according to the requirements of the content, can take the form of one or another real event, image, character. Reflecting it from a supernatural perspective, it gives the spirit characteristic of fairy tales... However, hyperbolization does not separate the image from reality".

From the above definitions it is obvious that hyperboles are closely related to the ideological and artistic features of dastan. If we turn to the question of the possession of hyperbole, which is characteristic of dastan, the spirit, then what character does its various manifestations acquire in modern world literature. A comparative study of these genres can help to find the correct answer to these questions and, in this regard, clarify certain points.

Thus, the epic "Alpomish" is one of the most priceless masterpieces performed over the centuries by epic masters, reflecting the ancient ideas of our people. It has more than forty Uzbek variants and different versions. Each version and option require separate research. This epic occupies a special place not only in Uzbek, but also in world literature. However, the role of "Alpamish" in world folklore, its mythological foundations, artistic layers, aspects of the epic related to the history, customs and rituals of our people need to be studied again and again. In a comparative typological analysis, on the one hand, one can comparatively study rituals, and on the other hand, compare it with the motifs of the epic and modern literature. On the other hand, the structural method plays an important role in the study of epic works based on folklore. Because we see that the structure of the ritual coincides with the archaic epic in world literature.

It is known that there are many myths about gods rising from the dead. The most important feature inherent in such myths is that they embodied the cult of nature and fertility, and many of them, of course, were in the form of women. With each new season, sacrifices were made and special ceremonies were held. In ancient Egypt, the resurrection of Osiris was observed during spring ceremonies.

In Germany, newlyweds were shown a straw doll depicting death. It was believed that "death" in the form of an old woman helps the bride to have many children. Many researchers argue that the idea of the impact of death on fertility and fertility is very persistent in wedding ceremonies. Therefore, family and seasonal rituals need to be studied in relation to each other. Indeed, all aspects of family rituals are revealed through the study of seasonal rituals.

In short, epic and ritual are closely related processes. To shed light on the historical roots of the ceremonies, it is natural to turn to our epics such as Alpomish. Only by studying the motives in the epic in comparison with rituals can their essence be more fully revealed. The ability and talent of an epic artist is reflected in the extent to which he adheres to tradition, contributes to the ancient epic that is passed down from ancestors to generations, and updates it.

Over the next two centuries, the novel based on the national dastan (epic) became the leading genre in world literature, and even after the XXI century it never lost this position. If I say that the meaning and depth of the literature of any people is determined, first of all, by the maturity of this genre, no one will exaggerate. This is because it is the most universal of the literary genres created by human genius.

In the works of modern literature in question, the first years of independence and the processes of the transition period are discussed. The transitional period is already behind us. Over the past twenty years, the appearance of our country has changed dramatically, as well as literature. There is a new generation in our country that can confront the crisis that is shaking the world, ensure sustainable growth and think globally. Such changes do not happen spontaneously. All this is the result of the ingenuity, intelligence, creativity and courage of our fellow human beings. And we believe that their passions, experiences, dreams, aspirations, regrets will now find their proper reflection in the mirror of our modern novels in the context of world literature.

In the modern world of literature, fantasy is considered the second type of epic (dastan) literature. Fiction was also convinced that fiction was and that it should be twice as convincing as fiction. The issues raised in fiction do not require proof that the top of fiction is not even memorable, especially issues related to educational issues. Although the features of fiction are related to other planets, aliens, mutants and living beings, the educational criterion for this type of literature is also great. In fiction we also have to solve extremely complex problems associated with educational problems and find answers to difficult questions. Like interactions between people, it deals with the relationships between fantasy heroes, aliens, aliens and heroes, and especially spiritual issues. Popular science fiction, science fiction, fantasy - each of them has a common etymology and the root sources of the epic (dastan). And also, modern literature has its place in the world context, its function, but there is also something that unites them. After all, the purpose of fiction, like fiction, is to make a person perfect, to educate him. Although they cannot replace each other. **Each folklore genre has a specific time of its formation and development process.**

As a result of social evolution and the expansion of people's worldview, certain changes occurred in the process of performing folklore, which found its natural manifestation in the structure of its genres. Romantic dastans, of course, are in many respects close to modern epic. In this regard, these plots also often contain images and principles of depiction that are characteristic of world literature. And in some dastans, recorded in the middle of the 19th century, the supernaturalness and unusualness characteristic of world literature - fantasy - were fully preserved.

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