

Artistic Visual Means in Folk Epics

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Received: 14 April 2025; **Accepted:** 10 May 2025; **Published:** 12 June 2025

Abstract: The article provides a scientific analysis of the use of artistic means of depiction in folk epics, their artistic interpretation and socio-spiritual content. The study examines the significance of artistic means of depiction in the epic «Ravshan», one of the brightest examples of Uzbek oral folk art, and their place in the epic.

Keywords: Folklore, epic, image, imagery, metaphor, adjective, exaggeration.

Introduction: Folklore is an invaluable spiritual heritage that embodies the centuries-old life experience, thinking, hopes, and socio-political views of the people. In particular, folk epics, as a poetic form of historical memory, deeply express the lifestyle, moral values, traditions, and aspirations of the people. Through epics, the people celebrated their most noble aspirations, the heroes of their time, and their inherent qualities.

At the end of the 19th and the beginning of the 20th centuries, folklorists determined that about one hundred and fifty dastans were performed by Uzbek bakhshis, and, taking into account their variants, about four hundred works were recorded from them. According to them, the number of epics in the "Go'ro'g'li" cycle alone exceeds one hundred, and the "Alpomish" epic alone has more than forty recorded versions.

Analysis of literature on the topic (Literature review). A number of scientific works have been carried out on the study of folk epics and their artistic means of expression. In these studies, the ideological and artistic features, socio-philosophical approaches of the folk epic heritage were deeply studied. An important basis for these studies is, first of all, scientific works written about the general features, plot structure, and artistic analysis of the folk epic. Representatives of the Uzbek school of folklore studies - H.Sulaymonova, N.Mallaev, J.Jabborov, T.Mirzaev, J.Eshonkulov, M.Juraev, Sh.Turdimov, M.Inoyatov, O.Akhmedova,

Such scholars as K.Imomova, Kh.Abdullaev, S.Mirzaeva,

D.Uraeva, B.Sarimsakov in their research have elaborated on the formation of epic heroes, their roots and historical foundations in folk thinking. "

The renowned folklorist scholar Hodi Zarif Fozil Yo'ldosh o'g'li, Ergash Jumanbulbul o'g'li, and Muhammadqul Jomrot o'g'li Pölkän recorded famous epic works such as "Alpomish," "Ravshan," "Rustam," and "Yusuf and Ahmad" from poets and conducted research on these epics.

In 1965, folklorist Tura Mirzaev defended his dissertation on the topic "Uzbek variants of the dastan "Alpamysh," and in 1996, Jabbor Eshonkul defended his dissertation on the topic "The image of a giant in Uzbek folklore and its artistic interpretation."

A number of studies on epic works have also been conducted in foreign folklore and literary studies. For example, such scholars as J.Honko, A.Dandez, V.Propp, having studied epic genres from structural, semantic, and functional points of view, showed that the image of a folk hero can be interpreted as a universal archetype. Through their approaches, it is determined that the image of the savior in the epics can be interpreted as a symbol of people's memory, social ideal, and national identity. Thus, although existing literary sources have created a rich theoretical basis for studying the image of the savior in folk epics, there is an opportunity to reveal new aspects of this image through comparative analysis and new methodological approaches.

METHODOLOGY

This article relies on research conducted abroad and

domestically on Uzbek folk epics. Comparative-historical and structural analysis methods were also used.

RESULTS

The major epic genre of oral folk art, dastans, is divided into several thematic types. Unlike written literature, this genre, written in prose and verse, is defined in scientific literature as follows: "Dastan is a Persian word, which means story, tale, adventure, description. A large-scale epic work, the author of which is unknown, in which the events experienced by the characters with random features are described in a mixture of poetry and prose, is called a folk epic" [2:46].

In written literature, there are also works in the epic genre. Written dastans are poetic, and the events experienced by a hero are depicted in harmony with the poet's feelings. The main features of folk epics are that they mix poetry with prose. Poems in dastans are mainly eleven-syllable and are recited in finger meter. The reflections of the characters, the depiction of their relatively calm mental state, and their conversations are expressed in an eleven-syllable poem:

Qaharlansam, qirov turar murtima, 4+4+3=11

O'zim o'lmay, kim keladi yurtima. 4+4+3=11

Xazon bo'lib, bog'da gullar so'ldimi? 4+4+3=11

Biror yurtidan elga dushman keldimi? 4+4+3=11

In some cases, depending on the requirements of the image, seven- and eight-syllable poetic expressions are also encountered. Places depicting the intensity of the horses' gallop, scenes of fierce battles, and the swift actions of the characters are given through seven- to eight-syllable poems:

Dushmanlarni to'plab olib, 4+4=8

Yetganiga qilich solib, 4+4=8

Har dara o'likka to'lib, 3+5=8

Bosh kesar maydon ichinda. 3+5=8

In the prose part of folk epics, sa'j, that is, the melodiousness and harmony of words, increases the artistic value of the epic. In a word, sa'j is the artistic decoration of the epic.

"Sa'j, by its nature, is considered a spiritual and verbal art. Because it not only vividly expresses the content of a particular work, but also plays an important role in ensuring the melodiousness of subtle wordplay" [5:12].

"When Ravshanbek looked, he saw Zulkhumor's perfection, her beauty like the moon, a mole on her white face, and the crescent of her two eyebrows like the newly filled moon.

In folk epics, poetic lines, couplets, or, in the language of folklorists, stylistic formulas, which move from work

to work and become an artistic mold, also acquire important artistic significance.

"Stable epic formulas are not connected with a specific plot, but are a phenomenon that holds the epic consciousness and epic memory of folk bakhshis, encouraging and directing them to improvisation. In this sense, stable epic formulas are an important, leading stylistic feature of folk epics" [6:18].

«Yana bahor bo'lsa, ochilar gullar,

Gulni ko'rsa, mast bo'b sayrar bulbullar»,

«Qiyg'ir degan qush o'tirar qiyada»,

«Ot chopsa, gumburlar tog'ning darasi,

Botirni ingratar nayza yarasi»,

«Xazon bo'lmay bog'da gullar so'ldimi,

So'lgan gulga bulbul kelib qo'ndimi?»,

«Davlatimdan shol-u sholdon o'rayman»,

«Oshiqning fahmidir qorong'i kecha,

Yig'lasam, holimga yig'lar bir necha »

Many stylistic formulas, such as the beginning and sometimes the middle of poetic stanzas, allow the narrator to catch his breath, gather his thoughts, and find the necessary words to express the pouring emotions.

In folk epics, artistic and visual means are a factor that expresses the idea more vividly, more impressively, vividly embodies the symbols, and ensures the attractiveness of the expression. In particular, in the epic "Ravshan," one can find many examples of such arts as exaggeration, epithet, simile, tazod, tajnis. The most common method of depiction in epics is exaggeration. The main task of exaggeration is to exaggerate the object being depicted. At this point, one can see a beautiful example of exaggeration in the description of bald people found in the epic "Ravshan":

"The eldest, Aynoq the Bald, was great. Aynoq the Bald was like this: he couldn't carry a horse, a camel, or a cart. Whenever he wanted to move somewhere, he would walk. But his younger brothers were all good bald. Ersak the Bald was like this: in the evenings, when he took a bow, he would strike a bird in the eye.

Also, in the dastan, artistry is created by comparing the strength, bravery, and courage of the heroes, their peculiarities, to something else or an event.

Suvsiz cho'lda mard Hasan

Qattiq qistab boradi.

Mard Hasaning qamchisi

Qorday yog'ib boradi [4:161].

The appearance of the heroes in the dastan is also described with beautiful metaphors: "He raised them

both. Avazkhan and Khasankhan were also lion-like, tiger-like, leopard-hearted, lion-armed young men" [4:4].

The characters' emotional states are also depicted with very impressive similes: "Seeing Khan Dalli so disturbed, the child, what a thing, even the brave hasan began to cry. Groaning like a cripple, his heart burning like fire, a lonely girl, consumed by the fire of her child, with tears flowing from her eyes, came crying to her beloved" [4:143]

During the reading of the dastan, we witnessed how important the role of artistic and figurative means is in dastans.

CONCLUSION

The creator of epics is the people. The people burdened their heroes with all their hopes and dreams, joys and sorrows, and expressed them as they wished, using unique similes, epithets, exaggerations, and other figurative means.

The artistic means of depiction ensure the general content of the dastans, their vivid disclosure, and increase their expressiveness. That is why dastans have lived for centuries without losing their charm.

They contribute to the development of the younger generation as well-rounded individuals and their place in society.

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