

Traditional Repetitions are a Main Feature of the Epic

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Abstract: This scientific article is devoted to the study of traditional repetitions, which are a characteristic feature of folklore genres, especially folk tales. The article summarizes the work done so far in the field of traditional repetitions and takes the next step towards solving this problem. In the research work, the reasons and laws of the appearance of traditional repetitions in the epic genre were studied and analyzed. Highlighted common characters that can indicate repeating patterns in text. The author of the article comes to the conclusion that the patterns created on the basis of the centuries-old tradition of epos singers are the spiritual heritage of the people, a clear example of culture. These patterns are a clear example of culture and also serve as a certain law.

Keywords: folklore, epic, epic, tradition, repetition, epic singer.

It is known to everyone that one of the most important aspects of the folklore language is, without a doubt, traditionality. Traditionalism in folklore lives and is preserved on the basis of word of mouth. Tradition is not some kind of unknown stagnation, but a stage of development that develops as a result of continuity, sequence, consistency, and the stability manifested in this stage. Traditionalism is a unique form of oral historical-literary situation in this complex process of constant growth and movement. And individuality is the main sign of the artistic style, which is manifested in the epic, which is characteristic of the folk performance within the framework of traditionalism. Characteristics such as the interdependence, connection and emergence of traditionalism and individuality in accordance with the laws of folklore have been sufficiently recognized by all researchers.

An epos singer is a keeper of epic traditions, receiving this epic heritage from the ancestors and conveying the essence of epic tunes, performance ways, and content to the representatives of the next generation within the tradition, in the same process, as a creative performer, he is creative to the epic within the epic tradition. considered a performing artist. When an epic singer sings epic samples in a traditional way, he is supported by epic knowledge and epic memory. When singing folk epics, the epos singer is a performer who, based on epic knowledge and epic memory, re-enacts traditional epic formulas, performance ways, epic songs, which are the basis of the structure of folk epics, in accordance with the situation.

About the role of "people's sages" in the social and literary process, who preserve, sing and pass on examples of folklore to the next generation, Zhirmunsky: "The similarity between different folk epics is not limited to the external randomness of one or another performance elements, it goes deeper. and has a broader character, essentially the entire complex of external and internal signs characterizing the epic creation as a certain stage of literary development, that is, the general ideological content of the epic, the circle of epic motifs and plots that idealize folk heroes, image types and action situations, composition and evolution of the genre, specific features of the epic style, formulas - repetitions, constant "decorative" epithets and similes, finally, the lifestyle, performance and delivery of epic works, folk singer, professional or semi-professional performer (Aeda or rhapsode, juggler or spilman, sugaka or epic singer) is determined by the social status of the person.

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Acquaintance with the creative laboratory of epos singers, the process of memorizing folk epics, keeping them in memory and passing them on to the next generation based on the research conducted by folklorists is a topic of constant interest to folklorists.

The art of epic singing is formed in the tradition of teacher and student. T. Mirzayev in his work "Epic repertoire of folk epic singers" said that the teaching and learning of epic singers was conducted orally, and even the literacy of epic singers did not hinder it: "By hearing and singing folk epics, oral learning is the first and main condition of professional education.

As we all know, folk epics occupy a leading place among the genres of Uzbek folk art in terms of volume. Mastering them is a complex and time-consuming process. Therefore, it consists of a sequence of certain stages.

Albert Lord, who studied the South Slavic epic tradition, shows three stages of learning to sing an epic work. The first is to learn by listening, the second is to learn the rhythm and melody, and the third is to master it to the point where you can expand and contract as you please. We can see these three stages in the process of education of Uzbek folk epic singers and describe them as follows.

At first, the young performer sits on the sidelines and listens while the others sing. In the course of this audition, the young performer gets acquainted with the basics of epic knowledge: he learns the plot, characters, their names and character traits, the theme of the epic, toponymic fund, etc. He absorbs the rhythm of the song, and also "absorbs the rhythm of the ideas in the work"; it is at this stage that frequently repeated formulas are deeply embedded in the memory. At the second stage, the most important thing is to learn the basic elements of the form - rhythm and melody. In order to learn to perform, a young performer must have a fund of formulas. This is achieved by referring to repetitions during execution. At this point, the student is like a young child learning words or a foreign language. In this place, the teacher is especially important. The student imitates the technique of his teacher, studies his poetics, not his poems. The second stage ends with the young performer being able to perform at least one work to the end in front of experts in this field. The performer can also partially perform other works, but the main thing is that one piece must be performed to the end. Naturally, a young performer cannot give "decoration" to a work, add his own words to it and expand it. He is still undecided in choosing a topic. Despite the fact that he has not fully mastered the original poetic language, at this stage the young performer can use several texts he has heard, and the main thing is that he realizes that "tradition persists". As the performer's repertoire and skills increase, his first performances change, become perfect, and take on a new look. This is the third stage of learning. Moving to this stage, the performer begins to perform other works in full, enriching and "expanding" them. That the learning has come to an end can be seen in three factors: first, that it is enriched with a repertoire that can hold the audience's attention for several nights; secondly, with the fact that he mastered the formulaic technique to the extent that he could reproduce any piece he heard, he knew the thematic material to the extent that he could expand and shorten it as desired, and thirdly, he was able to create new works. These characteristics can manifest themselves differently in different performers: some performers remain in the third stage and never reach the level of "skilled performer", they are weak in "application of formulas" and "thematic content", and they are not sufficiently skilled in the work. cannot perform with

The following comments of academician T. Mirzayev about the process of mastering Uzbek folk epics and acquiring a "fund of formulas" of the epic singer also confirm the above opinion: "At first, terms, traditional verses in epics, common places (epic clichés), i.e. fragments that are repeated in most epics with some minor changes (advice to the hero, observation of him, questions and answers at the meetings of the heroes, portraits of the heroes, saddle a horse, description of a horse, journey on a horse, battle image, beginning, ending, images connecting events) memorized. Then some of the selected epics were taught, and later, all the works in the master's repertoire were taught. Just as there were traditional formulas and epic clichés specific to some epics, there were elements of traditional style that belonged to all epics.



Abdunazar Poyonov, the singer of folk epos of Uzbekistan, comments on this as follows: "Epics are difficult to memorize in their entirety, they are memorized briefly. In the process of gradually learning the epic, the learner absorbs it, improves its level, and then sings it by mastering its plot. When he reaches the level of a professional epos singer, whether he learns from a book or from a teacher, he says without leaving the main road, until he reaches the end of the story, the stories are like those of his teachers, they are the same, sometimes they change, on the way songs, we also call them verses, there are changes in the verses, sometimes words are added, sometimes they are dropped, but he sings without going out of that way." This road is a magnificent road with its own rules, which is passed down from generation to generation on the basis of oral traditions. These laws are formed on the basis of traditions and reach the level of stability. Each epos singer-poet continues the path according to the level of his talent and talent. It polishes to a certain extent the point from which its predecessors came. If the epic is not performed, the details of the events may remain, but the traditional pattern lines that hold the tone may also fall into oblivion. When the performance continues in the climaxes, everything returns to its place, like a well-oiled shuttle. Flights to new mental climates begin. It all depends on the performer's talent, talent and to what extent this talent can be realized.

The writer has freedom. There is a general pattern of the story, novel genre. But what he can write about, how he can write is not limited. He can write on any topic. An epic singer has no such freedom. His path is clear. If he goes astray, he is guilty. But it is possible to sing this exact path perfectly. Singing in this place involves not simply returning, but rather re-creating. It comes alive through words, events, and tones. It goes to the heart and mind of the listener through the ears. No matter how many times the listener has heard this story, he will listen to it again. The singer's high spiritual flight through the melody, riding on the horse of inspiration, allows him to create something new in the heart of tradition. Just as the water of a stream wears away at the edges of a stone, each performance has the potential to perfect the epic. On the contrary, when the singing of the epic stops, this road starts to be forgotten, like a broken piece of equipment.

It is noteworthy that the learning process does not only consist of learning to memorize and perform some parts of the epics as we know them, but also to enter the epic slowly, in a state of ignorance, that is also a process of learning to live with. Many performers, when they remember their apprenticeship, remember only the part related to "memorizing the epic" and ignore the "hidden", fundamental aspect. After all, epos singers have to go through a long and arduous path of mastering the plot of the epic. To this we add the difficult and laborious way of mastering the inner world of the heroes - each of them has its own description, relationship with others, household world, epic vocabulary, etc. To some extent, these works were done subconsciously, unconsciously, and the student could feel the results of this unconscious work only when he memorized hundreds and thousands of epics and performed them easily.

Apparently, epic singing is a level that can be reached after successfully completing several complex steps. It can be called the process of studying the art of epic tradition or epic singing. There are three main factors that shape the art of epic singing.

The first is a stable continuity in mastering the epic. This is the traditional path and stable sequence that we mentioned above.

The second is memory. Epos singers are distinguished by their strong memory and quick perception. According to the work "Heroic epic of the Uzbek people", good epic singers know up to thirty epics with several thousand poems each, Polkan poet even memorized up to seventy epics. The poet Ergash read the lithographic edition of the Kazakh poem "Kiz-Zhibek" only twice, and after a month, he creatively filled out this plot, which he liked, and sang it based on his memory. An epic memory will help them in this. Along with memory, unconsciously mastered epic knowledge and epic formulas should also be shown as an important factor: the performer can perform skillfully only because he has entered the epic world and mastered epic traditions. Real epos singers are not those who read a large text from memory like speakers, but people who can use all the knowledge about the epos in harmony and can perform this knowledge.



The third factor is creativity. This is an innate talent of creative, professional epic singers who possess the power of words. This ability can be called the lifeblood of epics. We can see the importance of this factor when two representatives of the same epic singing school sing the same epic, and when different versions of the epic are created that do not repeat each other at all. This is to use information from their epic memory and creatively recreate it. The fact that epos singers do not repeat the same epic every time they sing it shows that they have a high level of creativity.

It should be understood that for the epos singer, the epic work is not a memorized, memorized text: in the process of performance, it is not recited from memory, but created anew. The epic is created on the basis of formulas from memory, but each time it is constructed like phrases in live speech. This means that the presence of formulas gives the narrator the opportunity to compose the piece during performance, as if stringing beads on a plot thread.

Epos singers created beautiful examples of folklore within the epic tradition with the art of singing epics they learned from their master epos singers, based on the power of words - creative ability, which was the basis of epic laws. relying on epic formulas, they create magnificent new masterpieces.

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