

The Role of Epic Cliches and Formulas in the Performance of the Epic

*Ochilov N. K*¹

Abstract: In the article, it is theoretically based on the role of epic formulas in the epic texts, their theoretical importance, their importance in the epic structure, the poetic expression of the epic reality, the performance of the bakhshi, and the basis of the poetry. Team and individual creativity, adherence to the artistic influence of music and words, ways of enriching the epic repertoire of bakhshis, manifestation of epic skills in individual performance, the role of tradition in the skillful use of epic formulas and clichés by bakhshis issues The image of saddling a horse in the text of the epic "Dalli" performed by the son of Ergash Jumanbulbul is compared based on the text of the epic "Khan Dalli" recorded from the repertoire of Shodmon Khojamberdiyev. The issues of epic skills of bakhshis in the performance of epics and the adherence of bakhshis to the tradition of masters during the performance process, where the role of epic knowledge, memory and tradition are important, are analyzed on a scientific theoretical basis.

Key words: epic formula, cliché, epic, epic skill, gift, tradition, fiction, plot, motive, image.

Introduction. The holistic compositional formation of the traditional performance of the epic has led to the systematic formation of many epic formulas. Although the epic singer does not pay attention to the formulas that occur in the form of repetitions in the composition of the epic, the repetition patterns that exist in his epic memory and knowledge are constantly valid and are considered conditional. Epic patterns provide Bakhshi improvisation, the continuation of reality in the structure of the epic, and a certain regularity of the performance process for Bakhshis. Epic formulaic is one of the important signs of the development of the folk epic, it is a specific factor in the poetic perception of reality, the expression of the spiritual world of heroes. Stylistic repetitions or patterns of a formulaic nature are compositional and stylistic methods of epic poetics that have been formed over the centuries. These can be stable word combinations, sentences, or large fragments of folklore text. They are characterized by repetition. There are a number of theoretical views on epic formulaic in Russian and other folkloric studies². A.N. Veselovsky's theoretical views initially noted the main conditional features of epic formulaic, and later this theory was developed by I.M. Tironsky, V.M. Zhirmunsky, and V.Y. Propp.

In the West, epic formulas were thoroughly studied by M. Perry and A. Lord[1] on the basis of their observations on the Serbo-Croatian epic. They expressed theoretical conclusions about the expression of recurring themes and motifs in the epic through words, their metrical role, and the creation of opportunities for the epic performers' artistic creativity in Homer's epics "Iliad" and "Odyssey". In general, the issues of epic formulaic theoretically continue with the ideas of many scholars about the repetitions that serve to ensure the traditional conditional nature of the epic. For example, these theoretical views are discussed in the works of P.A. Grinser, S.Y. Neklyudov, Y.M. Meletinsky, A.B. Kudelin and S.D. Serebryaniy on the issues of formulaicity in the epics of different peoples[2].

Conclusion and discussion. Although epic formulas are used in relation to various forms of repetition of the epic, they differ from the stable epic formulas used in Uzbek epic studies. In this regard, there are a number of theoretical views of H. Zarifov, T. Mirzayev, S. Mirzayeva[3], and we agree with these views. Thus, the artistic forms used in the structure of the epic in the traditional form of repetition, serving the poetic perception of reality, are stable epic formulas and clichés. S. Mirzayeva

¹ Associate Professor, Karshi State University, PhD (DSc)



touches upon the artistic function of epic formulas in the text of romance epics, noting that they exist in several forms:

1. The vital-historical foundations of the content of stable epic formulas and their symbolic, figurative connection with the epic text.
2. Epic formulas are a product of typification at the level of style and content, and since they serve to typify the reality contained in the epic, their correspondence to the content, various mental states.
3. Stable formulas, as an aesthetic property of the collective, are necessary poetic phenomena that serve to provide the creative impossibility of the poet with continuous improvisation; to give the text a symbolic background, artistic expressiveness. In this sense, to show that stable epic formulas are a means of hiding the creative weakness of the poets, inspiring them in the process of creation.
4. Stable epic formulas are poetic universal units that are not related to specific plots, but serve to reveal the essence of various epic situations and circumstances.

Therefore, they are used in folk epics, characterized by specific situations and events.[4] Although these considerations consider the processes of using epic formulas in the epic text, the issues of the rhythmic consistency of poetic lines, as well as their role in the formation of stanzas, are not separately studied. Traditional formulas used in the Uzbek epic poetry, such as “Hazon urmay ga gullar shaldimi, Has the nightingale landed on the wilted flower?”, “The horse gallops through the mountain gorge, The spear wound of the batyr groans,” “You flew away, you turned back from your wings,” “The lover’s understanding is dark night,” “Red flowers open bud by bud,” and others, appear in the text of the epics as a repetition and are connected based on rhyme and meter changes. Bakhshi’s repertoire and performance skills are a creative act that arose in the context of epic traditions. Such a creative act is the skillful use of epic clichés and poetic formulas that are repeated every time in the epics, and their re-performance, improving Bakhshi’s individual creative ability. Because “Each performed work is not a variant of a single text, but an opportunity for a broader poetic reserve. The free performance of folk epics shows that the performer is primarily a keeper of epic knowledge. A broad knowledge of the epic is preferable to knowing only one text. Because the bakhshi is not limited to the possibility of performing it once, but there are many such possibilities. Standing on the borders of epic knowledge, the bakhshi chooses one of many alternative actions, adds or removes some artistic fragments: replaces them, expresses the idea in other words, uses artistic synonyms in the process of re-creation” [5].

Although the repertoire of each Bakhshi is usually formed by the epics learned from his teacher, observing the work of talented epic poets has shown that the interaction between the schools of epic poetry of Bakhshis, their critical attitude towards each other, and “the creativity of Bakhshis, that is, their depiction of important events of the era in traditional ways by singing the main motifs of the original epics in new combinations, taking into account the requirements of socio-economic conditions and the desires of the listeners”[6] are also important aspects in the enrichment of epic skill and repertoire.

Epic skill is initially manifested in the master-disciple tradition and is associated with the creative approach of the student to the text he has learned from his teacher, in which the ability to skillfully perform traditional styles and poetic formulas is formed. Secondly, in the process of receiving and mastering epic memory, knowledge and worldview, the bakhshi is determined by his ability to skillfully use them and create creative poetry. The skills of bakhshi-poets to perform epics within the framework of epic traditions, and in this regard, the observations of academician V. Zhirmunsky on the epic poetry of the Turkic peoples are noteworthy. “The bakhshi sings an unmemorized text, he improvises at least partially according to a certain scenario, in which, in addition to successive episodes and situations, traditional routines (saddling a horse, advice to the hero, description of battles, etc.) are constant. Of course, such improvisation is carried out only within a certain well-established tradition. Not only plots, motifs and images are constantly involved in it, but also constant stylistic formulas, epithets, comparisons, phraseological units, etc. This is just a combination of tradition and improvisation”[7]. Thus, epic mastery is present in all schools of epic poetry that have continued in living oral traditions, and this process is the creative approach of the Bakhshis to traditional technical



formulas and their ability to perform them skillfully. In order to illustrate the issue of epic performance and mastery, the image of saddled horse used in the epics of Ergash Jumanbulbul oglu "Dalli"[8] and Shodmon Bakhshi Khojamberdiev "Khan Dalli"[9] can be considered on the basis of a comparative analysis.

The epic "Dalli" was skillfully performed in the repertoire of the Bakhshi poets of the Kurgan school of epic poetry. This epic was not popular in the epic poetry of South Uzbekistan. In recent years, the publication of the epic in book form began to be read and assimilated by the Bakhshis in their repertoire. In particular, the same opinion can be expressed about this epic, which is in the repertoire of Kadir Bakhshi. Shodmon Bakhshi, on the other hand, emphasizes that he learned it from his teacher Kadir Bakhshi. The poet Ergash learned the epic orally from his teacher and performed it skillfully. Comparing the traditional plot pattern in the two versions recorded from the Bakhshi repertoire is a matter of tradition and epic skill, in which Bakhshi's ability to creatively approach the epic traditions is clearly visible.

The epic contains a scene of Hasan Khan setting off on a journey to the city of Arzrum in search of Dalli. On the instructions of Goroglu, Soqi saddles the hero with Girot and prepares him for the journey. In the version of the poet, the image of preparing the horse and bringing it to Hasan Khan consists of a total of eighty-four lines, and Bakhshi has artistically perfected the image of the horse until it is brought to Hasan Khan in a ready state. In the image of saddling the horse, it is noticeable that Bakhshi paid special attention to each detail and equipment. The epic horse Girot is described, and Soqi's support for him is followed by a description of the equipment used to saddle the horse. The equipment such as "soft slippers", "velvet girgin", "jahazdirik", "golden-eyed karson", "urangi", "ipak ayil", "zar chochaq", "davir", "karki toqqan", "chig'atoy pushtan", "qubbali yugan" printed on silk enriches the image with their descriptions and demonstrates the skill of the bakhshi. The poet Ergash not only describes the episode of saddlery, but also draws attention to ancient traditions about the biographies of Girot and Soqi within the framework of epic traditions and processes them. Although Shodmon bakhshi also focuses on the image of saddlery, like the poet Ergash, the scenes of narrowing of the image are noticeable in his performance. Secondly, if the individual approach to traditional formulas and folk expressions prevails, then, thirdly, the Ergash poet variant has an advantage in terms of volume. In Ergash poet:

Mullahs read the zeru zabar,

Masters use the tesha tabar,

The old man Soqi put a silver saddle on the base,

The golden-eyed carson put a silver saddle on the golden-eyed one (p. 21).

In Shodmon Bakhshi, this image is as follows:

He who has worked finds his pleasure,

The freedmen ride to a free place.

Soqibek put on his horse

A saddle made of gold (p. 10).

Logic demands that the carson be a "silver saddle with golden eyebrows". Such images related to epic clichés can be observed in many places. From this, it can be concluded that the improvisation of the unmemorized text based on the existing scenario in the epic memory by the Bakhshis, the skillful use of epic clichés and formulas and their creative processing are the main signs of artistic skill. The role of epic skill in the performance of the epic is evident in the following. First, the process of performing the epic itself is a creative act that has been perfected within the framework of traditions and formed on the basis of certain laws. Second, in the process of performing the epic, the Bakhshi forms the skill of performing epics within the framework of the traditions of the Bakhshi teacher and the school of epic writing. In this, paying attention to the epic clichés and formulas in the texts of the epic, the Bakhshi each time processes them based on his individual skill during the performance, improves



them, and reveals the secrets of artistic skill. Third, the traditional image process associated with saddling a horse, recorded from the repertoire of the poet Ergash, is a high performance and creative feature of epic skill. In general, the role of epic skill in the performance of the epic is great, and it is one of the factors that enhances the creativity of the Bakhshi and enriches their repertoire.

Conclusions and suggestions. In general, the folk epic, in the process of transition from an archaic form to the classical period, formed many structural patterns that were repeated in a reflexive form based on certain conditions. These were absorbed in the memory and knowledge of the Bakhshi, formed in a certain system of traditions and formed the skills of the epic singer to artistically perceive reality. Therefore, epic formulas and clichés in the epic samples acquired significant importance, which led to the emergence of many cultural monuments.

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