

## Historical-Vital Bases of Epos And Ritual Expression (In The Example of the Epic “Alpomish”)

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**Annotation:** The article discusses the relationship between ceremonies and epics, the natural expression of ceremonies, the study of this lyrical heritage in terms of its artistic, aesthetic and poetic thinking in terms of artistic language.

**Keywords:** the folk poem, folklore, love, national culture, ceremony, relations ceremony and poem.

In world epic studies, great attention has always been paid to defining the place of each nation in the world civilization in terms of its cultural way of life, unique traditions, and spirituality reflected in the heroic epics of each nation. Among them is the epic “Alpomish”, which was recognized by UNESCO and whose thousandth anniversary is widely celebrated worldwide. Determining the features of artistic interpretation of universal ideas, archaic plot, and family-household rituals expressed in it is of great importance in the development of human artistic thinking, in substantiating the relationship of epic with ritual, ethnos, and skill of bakhshi.

The place of the epic in the system of folklore genres, the laws of development, epic plot, archaic and traditional motives, composition of images, artistic construction, style of expression, and language have always been one of the priority tasks in world epic studies. The issue of epos and ritual, epos and ethnos is one of such urgent scientific problems. It is important to study them in ethnology on the basis of epic variants and to reveal the features of poetic interpretation of family-household rituals and national traditions by means of ritual-mythological, historical-geographical, anthropological, comparative ethnographic, ethno-folkloristic methods in order to enrich the epic theory.

The Uzbek people have a rich and ancient epic tradition in the art of epics and poetry. “We have an enviable history. We have great ancestors who are worthy of envy. We have incomparable riches to be envied” [1]. One of our incomparable treasures is the epic “Alpomish”. In this epic, our ancient rituals, which are our national values, have their artistic expression. Based on the study of different versions of the epic in a comparative-typological aspect, it is an urgent and necessary task to determine the artistic laws related to the epic motivation of national rituals and traditions by observing the skill of the Bakhshis.

The epic is preserved as a unique art form by artists-bakhshis within the tradition of master-disciple. A huge number of our epics have been delivered as a spiritual heritage thanks to the efforts of the schools of epics that were formed in the territory of our republic and continue to this day. These unique masterpieces of our spiritual heritage, which have been created and polished for

thousands of years, and passed down from generation to generation, depict the unique worldview and ancient religious concepts of our people. At the same time, his broad way of thinking, his aesthetic attitude to life, the interpretation of his dreams, aspirations, and traditions attract special attention due to the fact that he has found a unique artistic expression. The epic “Alpomish” is dedicated to the hymn of important human ideals such as heroism, patriotism, humanity, mutual kindness, friendship and solidarity, protection of family honor. The epic “Alpomish” can be the main object for researching the development of artistic thinking of all peoples with an epic heritage and making theoretical conclusions.

Our national folk epics have been giving great spiritual and spiritual strength to our people for centuries. Therefore, they are considered a separate component of our spiritual values. It is important that customs and traditions related to ceremonies are given directly in epics. At the same time, it is necessary to pay special attention to the fact that the singing of epics continues in connection with rituals. Therefore, the example of the epic “Alpomish” can be seen as a vivid witness of this. Russian folklorist B. Putilov paid special attention to the issue of “epic and ritual” and emphasized their interdependence [2]. In fact, if you look at the plot of the sagas, it can be seen that B. Putilov is right. Although the scientist put forward his scientific conclusion mainly from the point of view of Russian epics, his opinion can be confirmed even by Uzbek epics. Because let's not pay attention to any Uzbek folk epic, it is certainly possible to witness the artistic expression of some family-household ceremony. Based on this, the folklorist J. Eshonkulov writes: “It should be mentioned that the aspects of the epos, especially the heroic epics, which are directly related to the ritual, have not yet been sufficiently studied. In the archaic epos, including in the “Alpomish” epic, it is observed that rituals take an important place and acquire priority legitimacy. However, to conclude that the epic of heroism originates only from rituals would be an oversimplification of the matter” [3].

Studying the rituals and traditions artistically reflected in the epic “Alpomish” in this way allows us to learn about the rituals preserved in the life of our people today. It should be noted that, while the epic describes the ceremonies, they are never described in full and in detail. Only the most important aspects of it are connected to the activity of an image and are expressed by means of artistic details.

Some of the rituals reflected in the plot of the “Alpomish” epic still have their place in everyday life, while some of them do not exist in today's everyday life. In this respect, the rituals expressed in the epic can be studied in three types:

1. rituals that have their place in modern household life;
2. ceremonies that have partially preserved their place in modern household life;
3. ceremonies that have completely lost their place in modern household life.

It is known that a person's birth, every important achievement in his life, maturity, and even his death are recorded in the family through special ceremonies. Such family traditions are widespread among all nations. According to their relevance to human life, family-household ceremonies are divided into groups of wedding and mourning ceremonies.

Wedding and mourning rites are included in the series of family and household rites due to their relevance to the life of a certain family and the living conditions of people. They are colorful, and most of them are wedding ceremonies. Wedding events record happy moments in a person's

life. Mourning rituals, on the contrary, record separation, loss, and sad moments in human life. In the “Alpomish” epic, it is observed that the traditions related to both of these family ceremonies are interpreted. For example, in the second part of the epic, Alpomish, who set out to save his uncle Boysari from the oppression of Kalmakhshah Toychikhan, was captured due to a trick. For this reason, the fact that he could not return to his country for seven years led to the rumor that he was “dead” among the people. After a long time, Alpomish's relatives saw that he did not return, believing that he had died, and mourned him.

In the epic “Alpomish” there is also an interpretation of customs related to manners. For example, one of Barchin’s chapars sent to Alpomish reached the state house of Boybori in the Kungirat people, saw Boybori and greeted him standing on his horse. Seeing this, Boybori got angry and said: “What kind of people are they, they greeted me rudely”. Choparlar brings out Barchin’s message to Boybori. After reading Boybori’s message, he knows that those who came are Barchin’s chapars. After that, forgetting his anger, he ordered his ten servants to lift and dismount the chapars one by one. He orders them to be served, but without telling anyone about the application, he takes it and puts it in a box. The chapars lie down for twenty days and receive a lot of honor. They feast on them. When there is no response to the application, the runners go to their countries. Boybori gives gifts to the chapars and assigns the chapars the following words: “When you cross the Kungiro border and reach the Kalmyk region, if you say to someone, “We are chapars from Barchin”, I will hire a man and bring him to the gallows”. This information shows not only the events of the epic plot, but also the customs and traditions related to welcoming and sending off guests among our people. After all, Uzbeks have been a hospitable nation since ancient times. In our country, a guest is not let go until he wants to leave. Secondly, the arriving guest is treated to a feast with various dishes. Thirdly, he is always ready to serve the guest. Fourthly, when the guest is leaving, he is given various gifts. In the epic, this traditional custom of ours is interpreted as the example of the chapars who visited Boybori.

In addition to hospitality, the rules of visiting a guest are artistically covered in the epic. According to Uzbek traditions, guests are not allowed to visit after dusk. Because, according to popular beliefs, humans wake up after dusk. That is why the people are suspicious of a late visitor. That is, it is considered that a late guest can be an evil spirit in human form. Allusions to such ideas are expressed in the following episode of the epic: “Alpomish said: It was very late in the day, the guest who went at night will not have honor and prestige, today I will sleep in your slaughterhouses, I will get up early and leave”.

Thus, in the epic “Alpomish” it is realistically shown that the struggle for the family played an important role in the social relations of the society during the period when the signs of seed production began to fade in the Kungyrot tribe. In this, the role and importance of family rituals in the formation of the family and ensuring its strength is artistically illuminated by the example of the relationship between the images of Alpomish and Barchin. The folk ideals of heroism and beauty are expressed in the epic “Alpomish”, which artistically reflects the issues of society and human life, household life in its own reality. The epic is very rich in details of domestic life. It is distinguished by its extensive coverage of real-life episodes. At the same time, epics also serve peace between peoples.

The epic "Alpomish" attracts special attention in terms of its artistic expression of the domestic life of our people on a very wide scale. It is observed that various forms of family and household rituals are described in it.

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