

**“ALPOMYSH” - ONE OF THE ARTISTIC-GENETIC SOURCES OF
“BYGONE DAYS”**

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Abstract: The article presents a response to the research of literary critic G. Murodov, aimed at a comparative typological analysis of the novel "Bygone Days" and the epic "Alpomish". The main attention is paid to the scientific accuracy of the commonality of the artistic concepts of the first Uzbek novel and the epic "Alpomish", a common monument of all peoples belonging to the Turkic ethnos, the connections between the images of Alpomish (Hakimbek) and Otabek, the differences between "Alpomish" and "Bygone Days", the originality and differences in the artistic portrait, conflict, plot system.

Keywords: "Alpomish", folklore, "Bygone Days", epic, novel, "external" and "internal" similarities, "One Thousand and One Nights", "Mahabharat", "Panchatantra", "Shahnama", "Qabusnama", "Guliston", "Khairatul-abror", "Saddi Iskandariy", state, people.

Annotatsiya: Maqolada adabiyotshunos G.Murodovning “O‘tgan kunlar” romani bilan “Alpomish” eposining qiyosiy-tipologik tahliliga yo‘naltirilgan tadqiqotiga munosabat bildirilgan. Birinchi o‘zbek romani bilan turkiy etnosga mansub barcha xalqlarning mushtarak yodgorligi “Alpomish” eposi badiiy konsepsiyalari aro mushtaraklik, Alpomish (Hakimbek) va Otabek obrazlari aro bog‘lanishlar, “Alpomish” va “O‘tgan kunlar” orasidagi tafovutli jihatlar, badiiy portret, konflikt, syujet tizimidagi o‘ziga xoslik va farqlar ilmiy aniqlik bilan yoritilganligiga asosiy e‘tibor qaratilgan.

Kalit so‘zlar: “Alpomish”, folklor, “O‘tgan kunlar”, doston, roman, “tashqi” va “ichki” o‘xshashliklar, “Ming bir kecha”, “Mahobhorat”, “Panchatantra”, “Shohnoma”, “Qobusnoma”, “Guliston”, “Hayratul-abror”, “Saddi Iskandariy”, davlat, xalq.

Аннотация: В статье дана оценка исследованию литературоведа Г.Муродова, направленному на сравнительно-типологический анализ эпоса «Алпомиш» и романа «Прошедшие дни». Особое внимание уделено выявлению художественно-концептуальных параллелей между первым узбекским романом и эпическим памятником, являющимся общим наследием всех тюркских народов. Рассматриваются взаимосвязи образов Алпомиша (Хакимбека) и Отабека, отличительные особенности эпоса «Алпомиш» и романа «Прошедшие дни», а также своеобразие и различия в системе художественного портрета, конфликта и сюжета, освещённые с научной точностью.

Ключевые слова: «Алпомиш», фольклор, «Прошедшие дни», дастан, роман, «внешние» и «внутренние» сходства, «Тысяча и одна ночь», «Махабхарат», «Панчатантра», «Шахнаме», «Кабуснаме», «Гулистан», «Хайрат уль-аброр», «Садди Искандари», государство, народ.

Introduction. Based on the research of Doctor of Philology G. Murodov, the genetic-genealogical networks and sources of the novel "Bygone Days" by Abdulla Qodiriy can be classified as follows:

1. All Turkic, Persian-Tajik, Indian and Arab peoples have oral folklore;
2. Eastern classical epic and lyric-epic literature;
3. West romance school ;
4. East philosophical teachings - mysticism, ethics, aesthetics, history and socio-economics thinking.

This literary-cultural sources about enough to the imagination has not possible standing, " Past " days " essence deep arrived It won't happen. That's why new for novelist of the school The first example is " The Past " days with " Turkish to the ethnos belonging all of the peoples common monument of the epic " Alpomish " comparative-typological analysis of the research of Professor Gayrat Murodov important from directions one organization will. Enthusiasm Murodov's doctorate in his dissertation " Historical of the process artistic interpretation ", " Scale and Comparison " (Tashkent: Science, 2009), " Historical Novel: Genesis, Next Development " (Tashkent: Science, 2005) monographs with the title " Historical novel" under new Uzbek literature from science wrote educational-methodical in the manual (Bukhara: Durдона, 2019) two work artistic interconceptual commonality, between the images of Alpomish (Hakimbek) and Otabek links, " Alpomish " and " O'tkan" days between different aspects, artistic portrait, conflict, plot in the system to oneself similarities and differences scientific accuracy with illuminated. Both large epic work plot, composition, literary hero problem subject and artistic idea in terms of deep analysis made.

Above By Gayrat Murodov created some of them name to the language in fundamental research obtained appropriate record As it was done, " Alpomish " is spoken, " O'tkan days " written literature Example : " Alpomish " is an epic poem epic in the form of " The Past" days " to the novel genre relevant. Therefore, artistic for of thought two to the shape typical different aspects them from each other separate stands.

Research method. Gayrat Murodov " Alpomish " and " O'tkan " "days" from each other to distinguish, to separate standing aspects about own comments continue would bring that's it, big scholar MMBakhtin's phrases He notes that "Alpomish" describes the "absolute past" and "Bygone Days" describes the "recent past."

It also does not lose sight of the fact that the Uzbek national epic is a model of romanticism, and the first example of the "Uzbek school of novel writing" is an example of the realist method.

Despite the fact that both works have a unique independent plot, composition and their own heroes, according to the firm opinion of Doctor of Philology Gayrat Murodov, there are many signs and features that bring the artistic device, composition, some branches of the plot, and images of "Alpomish" and "Bygone Days". This fact is clearly evident when comparing "Bygone Days", the first novel in the literature of the peoples of Turkestan, with rare examples of world epics "Mahobharat", "Ramayana", "Illiad", "Odyssey", "Thousand and One Nights", "Manas", "Alpomish", "Story about Sharyor", "Dada Korkut Book". The scientist, who has

deeply studied the history of the problem, supports his views with the ideas, views, and research of famous Uzbek and foreign scholars:

1. According to the doctor of philological sciences Bahodir Karim, such observations are present in the research of the American literary critic Christopher Michael Murphy and the German scholar Sigrid Kleinmichel. H. Murphy discusses this in the fourth chapter of his doctoral dissertation "The Relationship of Abdullah Qodiriy's Historical Novels to Early Uzbek Literary Traditions" at the University of Washington in 1980, entitled "Forms of Narrative in the Classical Islamic Literature and Folklore Traditions of the Uzbeks." He compares the composition and narrative style of "Bygone Days" with such folk epics as "Alpomish" and "Kuntug'mish" [4;70-71].

In the section entitled "Two Novels by Abdulla Qodiriy from the Life of Turkestan" in the book "The Development of the Oriental Writing Tradition", "A Study of Uzbek Drama and Prose Works of 1910-1934", published in 1993, Sigrid Kleinmichel emphasizes that the victory over "Black Homid" in "Bygone Days" is reminiscent of the happy resolution found in fairy tales [4;78-79].

According to Gayrat Murodov, the idea of uniting Turkic clans and tribes is at the heart of the epic poem "Alpomish", which combines the most important typological and artistic-aesthetic features of the world classical epic in its artistic device. At the heart of the philosophical-social structure of "Bygone Days" is the noble, powerful spirit that turned to comprehend the tragedies and decline of the people on the verge of losing their independence. Abdulla Qodiriy created an amazingly beautiful and miraculous, elegant, historical novel, taking as a basis a very important period, a worrying stage in the history of our people.

The scholar identified the commonalities in the artistic laws of the novel "Bygone Days" and the epic poem "Alpomish" as follows:

1. "Bygone Days" has the use of imagery, style of thought, epic breadth and depth, characteristic not only of the "Alpomish" epic, but also of the world epic in general. Despite the fact that the two artistic forms of the epic genre (epic and novel) have different aspects, they are historically connected to the same source. The novel as an artistic genre grew out of the epic, it is considered a continuation of the epic. Abdulla Qodiriy embodied in his work the delightful, inspiring experiences of the epic, the amazing means of artistic depiction, creatively mastering them and combining them with the characteristics of the new era and time ;

2. Abdulla Qodiriy, using the experience of the epic, creative and aesthetic principles, successfully fulfilled the great task of artistically expressing the events that could occur in the life of the Uzbek people in the first half of the 19th century, the fate, past and prospects of the people stepping from one historical era to another, using the example of the love of Otabek and Kumush, their family life and adventures. In a society dominated by the oppression of khans and beks, internal conflicts, he incorporated the manifestation of unhappiness in human life in the family environment into the artistic structure of the novel, proceeding from the logic of historical circumstances. In the novel "Bygone Days", which embodies the main typological and artistic and aesthetic features of the world classical epic in its artistic device, there is no inconsistency between the plot events and the logic of the historical era;

3. The following opening sentence written by the author on the first page of the novel "Bygone Days" is the most important proof that the use of epic experiences and artistic and aesthetic principles in Eastern, including Uzbek folklore and written epic literature, has become a tradition

and has determined artistic commonality: “Since we have entered a new era, we will follow the innovations of this new era in every way and feel obliged to renew (be renewed) in similar epics, novels and short stories, to acquaint our people with the “Tohir-Zuhra”, “Chor dervish”, “Farhod-Shirin” and “Bahromgor” of this time” [8;3].

Discussion. Otabek, Yusufbek Hoji, Kumush, Homid, Musulmonqul, Azizbek, Uzbekoyim are images that reflect the essence of the 19th century from different sides. The characteristic features of the 19th century are expressed in these images, and the content of the work is transformed into an artistic idea. The nature of the images, their activity, and the connection in their fate are connected to the general idea in the conceptual system of both epic works in both the epic "Alpomish" and the novel "Bygone Days". Based on this logic, the author of the monograph "Historical Novel: Genesis, Further Development" sees the "external" and "internal" similarities in the main characters of "Alpomish" and "Bygone Days" in the following:

1. The main characters of both works (the real name of the central character of the epic "Alpomish" is Hakimbek) contain the word "bek" (Hakimbek, Otabek). According to G'ayrat Murodov, this indicates a deep meaning of the phenomenon, and there are grounds for interpretation based on the poetics of both works and the essence of the epic.

2. There are some similarities in the lineage and social background of both epic heroes. Both Hakimbek and Otabek are children of people involved in the state, society, and public administration. Although Otabek's father was not a king, he was a person who, like the officials at the head of the country's socio-political life, had the ability to think on a state scale. The image of Yusufbek Haji has some features characteristic of a wise and just king. He understands the socio-political life of the country, especially its decline, more than anyone else, and spiritually suffers the suffering of this decline more than anyone else. The epic poem "The Thousand and One Nights" by the Arabs, the "Mahabharat" by the Indians, and the "Panchatantra" by the Turks, which has found its artistic expression for thousands of years in the pages of folklore and classical literature of the Eastern peoples; Interpretations of the role, task, duty, and responsibility of an official in the state, people, human society, and destiny in works such as Firdaws's "Shahnama", Nizamulmulk's "Siyosatnama", Kaykovus' "Qobusnama", Sheikh Muslihiddin Sa'di's "Guliston" and "Bo'ston", Alisher Navoi's "Khayrat ul-abror", "Farhod and Shirin", and "Saddi Iskandari" found their reflection in Yusufbek Haji's views on the history, fate, and tragedies of Turkestan; in a way of thinking aimed at solving social, political, spiritual, and moral problems.

3. In G. Murodov's research, the image of the only child in a family is interpreted as one of the "external" signs of togetherness in folk epics and historical novels. We read in the letter of Yusufbek Haji to Mirzakarim Kutidar: “But you, esteemed ones, know that we have no other children than this Otabek, and that our only hope, our only hope, and our only hope in this world is this Otabek. Your esteemed brother, by adopting this **only son of ours but not sending our daughter-in-law to Tashkent, has not fulfilled our gratitude to you and the blessings bestowed upon our son. However, we cannot place the blame for this matter entirely on you, because the same “lonely hoof” that happened to us** has happened to you as well” [8;181]. Both Hakimbek and Otabek are the only sons of their parents. Like Barchin, the daughter of the leader of the Kungirt people of ten thousand houses, Mirzakarim's daughter Kumush is also the only child, the daughter of her parents. As G. Murodov emphasizes, it is no coincidence that the motif of the only offspring, which is observed in genres of folk oral creativity such as epics and

fairy tales, is also expressed in "Bygone Days": "This motif served to reveal the artistic and philosophical concept of the novel, to strengthen and exaggerate the dramatism and tragic spirit of the work... The death of Kumush, who was the only "symbol of hope" for the parents, and the heroic martyrdom of the only son Otabek in the great jihad against the Russian invaders are aimed at strengthening the main artistic concept of the work - the problem of the disintegration of Turkestan and the crisis of the state structure" [6;35].

4. According to the scholar, both Hakimbek and Otabek had only one sons is, their Being called a monument is an " external " common from the signs one Abdullah Qodri is with two the goal done increased : first, Turkish of the peoples from parents monument to become a bright world eye opened to the child to name it that way to faith action did, secondly, this to tradition action to do with Uzbek of the people rare artistic monument to " Alpomish" respect showed.

5. Alpomish - on the grass non-flammable, in water unsinkable hero. Seven at a young age many sly wrestlers from the ground long unobtainable grandfather From Alpine the remaining 14 batmen weight to the bow arrow and the Askar mountain the peak " The bow is launched." only only lift takes - this his/her just a brawler not, maybe in the future whole one people (tribe) country fate to undertake recipient kingdom owner " a hint at the future." Otabek physically how much energetic No way, he's Alpomish. like " on fire " non-flammable, in water invincible, sword " The hero is not running " It is not. It is his realism creative method criteria based on created image that with is determined. But then Alpomish in the image harmonious patriotism, homeland and people to fate to burn oneself from his homeland and people ayra imagination do not getting feelings unique, unique unique, beautiful and priceless. The epics of " Alpomish ", " Mahabharat ", "Ramayana", " Illiad ", "Manas" to the heroes typical physical and mental, spiritual and moral common Characteristics of the image of Otabek from the inside irradiating stands.

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