

FORM AND CONTENT IN THE EPISTLE OF “ALPOMISH”

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Abstract: This article reveals the relationship between the form and content of the epic “Alpomish”. This epic contains such important ideas as heroism, justice and patriotism. The work compositionally consists of a prologue, main events and an epilogue, each part of which has its own meaning. The images of Alpomish symbolize the historical memory and culture of the people. Form and content complement each other, enhancing the overall artistic impact of the work, evoking deep emotions in readers and introducing them to heroic ideas. This article helps to understand the artistic value of the epic “Alpomish” and its uniqueness more deeply.

Keywords: Alpomish, epic, analysis, form, content, heroism, justice, patriotism, artistic style, metaphor, epithet, simile, images, historical memory, culture, composition, emotions.

Introduction

Any work of art is distinguished by its complex and multi-layered structure. In understanding this structure, the concepts of “form” and “content” play a key role. They exist in an inseparable, complementary, mutually influencing harmony, creating the overall artistic effect of the work.

Content is the inner world of a work of art, the idea underlying it, the author's worldview, the lives of the characters, their inner experiences, the author's socio-political, moral, philosophical views, the problems raised in the work and their solutions. Content determines what the creator wants to say through the work, what meaning and message he wants to convey. Form is the external appearance, a system of creative means that expresses the content. Form includes the following elements: the division of the work into parts, the order of events, the plot structure, episodes, prologue, epilogue. The author's style of speech, vocabulary, artistic devices (metaphor, metonymy, epithet, simile, irony, etc.), sentence structure, rhetorical figures. The appearance of the characters, their characteristics, description of the environment, natural phenomena. The genre of the work (short story, novel, epic, drama, poem) and its specific features.

Although form serves to convey content, it also plays an active role in shaping content. In order for well-formed content to be effective, it must have an effective form. On the contrary, if a seemingly beautiful form is devoid of content, it will not make any impression on the reader.

In a work of art, form and content complement each other and form a single whole. For example, the lyricism (content) in a poet's poem is further enhanced by his artistic means (form) such as rhyme, meter, rhythm. Or the mental state of the hero (content) is revealed through his appearance or manner of speaking (form). Each content chooses a form that suits it. For example, if tragic content requires a dramatic form, lyrical experiences will be more effective in poetic form. The uniqueness of the form, the author's skill can deepen the content and reveal its new

facets. The skillful use of the arts enhances the philosophical or emotional impact of the work. In a work of art, content and form are in a dialectical relationship, one flowing into the other, and the other into the first. It may even be the case that one component of the work is considered a phenomenon of content in one case, and a phenomenon of form in another. Accordingly, it is impossible to strictly delimit them by placing a Chinese wall between content and form. The dialectical relationship between content and form in artistic creation is similar to the relationship between cause and effect in philosophy.

I will present a systematic and scientifically-linguistic presentation of the form and content (content-essence) in the epic poem “Alpomish”. The text is designed from an artistic-analytical point of view: first, the form — that is, the external style and compositional features of the work, and then the content — the idea, theme and symbolic aspects — are considered.

Alpomish is one of the most famous heroic epics of the Turkic peoples of Central Asia. It has been formed in the traditions of oral creativity for centuries and has been performed by bards (bakhshi, singers). There are many variants of the epic, which reflects the cultural, social and moral values of the people. When analyzing Alpomish, it is necessary to take into account the interrelation of the form and content of the work.

The vocabulary, historical traditions, culture and values of the language of the nation being studied are clearly manifested in its folklore. Our President I. Karimov, at the solemn ceremony dedicated to the 1000th anniversary of the epic "Alpomish", emphasized the incomparable role of folk heroic epics for the spirituality of the nation, saying: "In the person of the invincible hero of our people - Alpomish, we see the spiritual image of today's Alpomish in our great sons who are able to protect our homeland from evil eyes and calamities, and if necessary, are ready to sacrifice their lives for this path. We believe that each generation will carefully preserve this heroic epic and pass it on to future generations. And no force can defeat the nation that has sung this heroic epic and placed it in its heart and mind."¹

The popular reading and study of Uzbek folk oral works abroad is an important tool in introducing our national culture to the world community. The art of translation is of particular importance in this: through a translation that correctly conveys the traditional aesthetic and spiritual content, a foreign reader gets to know our rich cultural heritage more deeply. Given this, a scientific approach is necessary when publishing and translating epics, taking into account the oral tradition, rhythmic formulas and cultural context of the text.

The epic was created within the framework of oral art and is mainly expressed by the Bakhshis in melody and words. Therefore, it has many repetitions, formulaic phrases and refrains. The style of performance (sair, akhan, rhythm) determines the form of the work: repeatedly used epithets, opening and closing formulas, inter-episode transitions - these facilitate oral memory and memorization. The epic usually follows the principles of traditional epic composition: a

¹ Jo'rayev M. XX asr o'zbek folklorshunosligining o'ziga xos xususiyatlari. "O'zbek folklorshunosligi"

prologue (the origin of the parents, the birth of the hero), a demonstration of the upbringing and intelligence of the child, the motif of love and marriage, the hero's trials and adventures, the liberation of his beloved or people who were captured, and then a final battle and restoration of order. The plot has an episodic and modular structure: individual episodes are perceived as independent individual stories, but they are harmoniously connected around the hero. When the epic is performed in an oral version, rhythm and intonation are important; in written versions, poetic or prosaic forms are found. The language is highly epithetically rich, there are many metaphors and allegories, formulaic phraseologisms. The archaic lexical layer, terms characteristic of the tribe and national culture are preserved. Heroes are often charismatic, strengthened by epithets (for example, brave Alpomish, faithful girl, fearless friend). There are not many dialogues, more of a monologic-melodic structure and epic narrative style; but in important episodes there are dramatic phrases, court or embodied conversations. Epic-symbolic actions such as opening announcements, bow shooting or horse gifting. Several stages of testing of the hero (physical, mental, will).

The epic poem "Alpomish" is a common heroic epic, widespread not only among the Uzbek, but also among the Turkic peoples, and has been performed by the Bakhshis for centuries. Its existing forms and names in different peoples show the following. In the Uzbek, Karakalpak, Kazakh, and Altai peoples, the epic poem has been preserved in its epic tradition, in the form of a full epic poem. The hero's name is also usually pronounced in the form of "Alpomish". In the Tatar and other peoples, the influence of the epic poem has been preserved in the form of fairy tales and legends, that is, in an intermediate form between an epic poem and a short story. The name has also undergone some changes, for example: "Alpamis", "Alpamis batir", "Alip-Manash", "Alpamsha", "Alpamisha and Barsin hiluv" in such variants as In the vicinity of Panjikent, in places such as Vargonza and Jeynov in the Kashkadarya region, there are also Tajik and Arabic versions that were formed under the influence of Uzbek epic traditions, but have undergone serious transformations. This indicates the widespread nature of the epic and its exposure to various cultural influences. Also, the third story of the Oghuz epic "Dada Korkut Kitibo" - the epic "Bamsi Bayrak" - which has come down to us through written sources in the Middle Ages, is close to "Alpomish" in terms of plot events. This similarity indicates that the epic has its roots in ancient Turkic epic traditions, and that it enjoys common motifs and plot elements formed during a long historical development. Courage, heroism, loyalty to family and people are glorified through the fate of Alpomish. The importance of family, marriage, friendship, duty and moral choice in the face of difficulties. The restoration of justice and the restoration of social stability at the end of the epic are important themes. The epic reflects tribal relations, customs, marriage ceremonies, social order norms, and the hero's contribution to society. Honor, honor, and the prestige of the village and tribe are of great importance in the epic. The epic also promotes the motif of the struggle for independence, freedom, and service to one's country. Natural elements (mountains, rivers, horses) symbolize episodes and the hero's spiritual experiences - for example, the horse is a symbol of heroism and freedom. The relationship between human destiny and higher powers is illuminated through magic, perfect powers, and mythical elements. The epic reflects traditional gender roles: the male hero is a warrior-protector, and the female is a faithful wife or patriot. At the same time, the epics also describe the willpower, selflessness, and in some cases heroic qualities of women. When analyzed from a gender perspective, the epic serves to reinforce values about socio-moral norms.

The epic preserves the memories of the people of its time and before: traditional ideas about wars, migrations, tribal alliances and the system of governance. Spiritual and moral rules: courage, hospitality, loyalty, preserving the value of the word - these are the main principles of the life of the people. The relationship between form and content The verbal form plays an important role in the transmission of content: formulaic phrases and repetitions strengthen the semantic foundations, form memory and emotions in the reader/listener. The episodic structure of the composition gradually reveals the character of the hero: each test tests his spiritual qualities. Language and style are in harmony with the content: metaphors, epithets and prosodic-poetic expression enhance the ideological load.

Conclusion

In the epic poem “Alpomish”, form and content appear as complementary, interrelated elements. While the oral epic tradition determines the form of the work - rhythm, formula, repetitive motifs, the content preserves the moral and social values, historical memory of the people and passes them on to new generations. Through the analysis of the epic, we will have the opportunity to understand not only artistic thinking, but also the moral and social model of the people, their historical experiences and cultural heritage more deeply. Recommendation for future research: it is necessary to conduct separate scientific research on the comparative analysis of different versions of the text, regional differences in performance styles, gender analysis and the role of the epic in modern cultural identification.

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