

THE RELATIONSHIP OF EPIC MEMORY AND EPIC KNOWLEDGE

Mirzamamitova Dildora,Andizhan state university
majoring in "Literary Studies".

2nd year graduate student

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Abstract: This article is devoted to the study of the issues of epic knowledge and epic memory in Uzbek folklore studies and their mutual relations. It also expresses opinions on the specific features of their use in a number of epics.

Keywords: Epic memory, epic knowledge, epic consciousness, Gotsak, epic, Kashal, zakat, coded, Bekmurod Joraboy son, Saidmurad Panoh son, Khushbak Mardonkul son, Kuntugmish Ayim, Fazil poet

Introduction

The people preserve their heroic past through a unique aesthetic phenomenon called epic memory and pass it on from generation to generation. Many opinions have been expressed in the folklore studies of other nations about the place and significance of epic memory in folk art. However, although we cannot dwell on all of them here, we find it necessary to cite some of them. For example, the Russian folklorist N.I. Kravtsov, speaking about artistic memory, emphasized the leading feature of folk art by saying that folklore is the art of memory [1]. The serious and continuous study of the problems of epic memory by folklorists over the past quarter of a century once again confirms the correctness of the above statement. Indeed, folk artistic memory ensures the preservation of folklore works in a materialized form, "encoded" in the text (2).

Discussion

Epic memory is the artistic history of folk artists, which protects the lives of our distant ancestors, their dreams and aspirations, and their boundless imagination about a free and prosperous life in the form of vivid images and actions.

Epic memory, while being formed as independent epics in the work of bakhshis, is repeatedly sung and refined in the life of the people. As folklorist V.M. Gotsak rightly noted, epic memory is an important feature of the classical epic (3).

In Uzbek folklore, only one dissertation has been defended so far on epic memory and its aesthetic essence. Based on this situation, below we will try to express some thoughts on epic memory and its place in Uzbek epic poetry, its relationship with epic knowledge.

Epic memory is not a chronicle of real historical events. It is a system of artistic events formed on the basis of the requirements and criteria of epic consciousness. The plots reflecting the activities of heroes who carry the national ideal constitute the essence and core of epic memory. The formation of epic memory as a specific plot is carried out through the work, worldview and aesthetic principles of the creative bakhshi. This requires a broad and deep imagination of the bakhshi, a strong power of exaggerated imagery and the skill of creating artistically justified conventions. Reality in epic memory cannot be transformed into a plot by itself. In this case, in the first stanza, epic heroes are generalized, their adventures are "woven", the boundaries of epic space and time are determined.

Looking at the repertoire of Uzbek folk bakhshis in terms of the scope of epic memory, we witness that each of them firmly preserved the plots of dozens of epics and the epic adventures of the heroes in their memories. For example, Fozil Yuldash ugli knew forty-three epics by heart, Pulkan the poet knew seventy, and Ergash Jumanbulbul ugli knew more than fifteen epics



perfectly (4). Of course, not all epics in the repertoire of these great bakhshis were written down in full, but a large part of them were written down and published.

There are certain reasons why the epic memory of Uzbek folk bakhshis has reached such a wide scope. One of these is their attitude to the epic events that make up epic memory, the lives and activities of the heroes as real events and persons. Indeed, folk bakhshis viewed the plot events they performed and the adventures of the heroes of the work from the point of view of purely real historicism. That is why they vividly and vividly described the events of several dozen epics, as if they were witnesses themselves. The conclusion that follows from this is that the strength of epic memory lies in the stable historical relationship of the bakhshi's faith and belief in epic events.

Another and main factor that maintains the stability and strength of epic memory is the ideological-aesthetic phenomenon called epic knowledge, which is used in epic studies in several senses. The first meaning is that the system of events in the plot of folk epics is firmly preserved in the memory of the bakhshi. In this sense, the bakhshi consistently preserve the sequence of motifs in individual epics or epic series, the order in the actions of the characters. In the second sense, the connection of folk bakhshis in a certain order within each independent plot (such an order is formed by the flow of epic tradition) and the application of the criteria of traditional epic logic in this connection. Thus, the epic motifs in the plot are combined based on the requirements of epic logic and form the events of the complete work on the basis of epic knowledge. In other words, epic knowledge is one of the main criteria for determining the creative skill of the poet.

Conclusion

The term epic knowledge also has a third meaning. This meaning is associated with the versionality and variational nature of the folk epic. Because epic knowledge is formed within the framework of one or another version and variant. This can be seen in the example of the following five variants of the epic "Alpomish". We refrain from a full comparison of these variants, since such a comparison requires special research. Therefore, we will consider only one motive in the five variants - the origin of the conflict between Boybori and Boysar.

Literature

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