

"Orzigul" Epic - a Rare Example of the Art of Word Use

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Annotation:

This article discusses the ideological and artistic features of the epic "Orzigul" and the skill of using words in the epic.

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It is difficult to imagine our vast epic heritage without the leading epic masters who perfectly mastered the secrets of epic singing. Because their service to us is invaluable in carefully preserving the rare examples of the life and struggle history, customs, paintings, art and culture of our ancestors.

In determining the stages of development of the epic genre, the individual style of Bakhshis, such as the Islamic poet Nazar oglu, who belongs to the dynasty of our epic poets, is noteworthy. The son of Islam poet Nazar sang the epic "Orzigul" with love, and this work has a strong place in the poet's repertoire. The epic is an ideologically mature, artistically beautiful and content-rich work. In it, the influence of folk fantasy is clearly felt on the motifs of fairy tales. The main ideological and thematic direction of the "Orzigul" saga, which was created directly on the ground of a magical-fantasy fairy tale, is the description of the Karakhan king's falling in love with his daughter Orzigul and the reaction of the people against such evil. The plot line reflects the most important conflicts, contradictions, spiritual world and inner experiences of the heroes of the work. The events of the epic are rich in drama, and all the dramatic events are united by the collision between the Khoskhana-Aqtash country, as well as the Karakhan-Orzigul, Suvankhan-Sultankhans. The fate of its heroes and characters is in extremely difficult situations.

It is known that in many folk epics, the endless hatred and anger of the hard-working people, who have breathed the air of hard life in the past, against the tyranny of khans and beks are sung. In this

epic, through the image of Orzigul, the dark days of women in the past, their sufferings and their struggle against it are expressed. The plot of the epic from the beginning to the end is trying to capture the king Orzigul. And Orzigul always avoids Karakhan and suffers because he knows that he is his father. The plot line and idea of the epic is developed with motives of heroism, humanism, fight for honor and hatred of the enemy.

In the epic, before the birth of a child, King Karakhan says to his wife, "If you give birth to a girl, I will kill you" while going hunting. Unfortunately, a girl was born. At this point, the unnecessary conditionality characteristic of folk tales, which enhances the drama in the epic, enters. Because the baby is a girl, she cannot be the heir to the throne of the country. Now the chicken baby and the mother will not be happy, but a terrible death. However, since the people's aesthetics does not allow such a disgrace, the law of conditionality is followed, and even if the poor gardener doesn't want to, they exchange his son for a king's daughter in exchange for a plate of gold. The poet tries to justify this change through social inequality. Because Barnogul, the king's wife, can spend as much money as she wants to save her daughter's life. And Ernazar Bogban is a poor, hardworking man.

The Islamic poet explains the exposition of the epic "Orzigul" not with serious conflicts, but from the point of view of social inequality. Now, a huge human problem, a big social problem, that is, a vital conflict, worthy of a national epic, must arise. The events at the beginning of the saga are preparing the ground for this. This is where the conflict that is the basis for the epic arose, that is, many years later, when Orzigul, a girl raised by a gardener, was walking around the garden, King Karakhan accidentally saw her and fell in love with her. The node of the work, which is one of the components of the plot, became available.

Even after eighteen years, the king, who has not aged, falls in love with a grown-up girl, surprises the listener. The listener thinks in his heart that the terrible situation of the isnad for humanity will not happen, he impatiently waits for the next events in the saga. Judging from the logic of the event, the fact that the king of the country fell in love with his own child, the beautiful Orzigul, is a human tragedy, a terrible situation, right?! In such a difficult situation, who should protect Orzigul, who logically defended her virginity and decided to stay with her husband? What measures should he take to get rid of this tragedy? Because Karakhan has the power to reach wherever the king puts his hand. At the same time, the events take a dramatic turn, the conflict deepens, the plot events are developed. As much as the Karakhan leader groups try to use violence to achieve their evil intentions, they act with more intelligence and entrepreneurship towards Orzigul. Even at the climax of torture, the intelligent and courageous Orzigul does not lose his will and honor, endures and overcomes all difficulties with patience and perseverance.

Condemnation of injustice and firm protection of goodness, truth, and goodness occupy an important place in the epic. According to tradition, in the final, evil forces are defeated, and people with pure intentions achieve their desired goals. At the first stage of the composition of the epic, the conflict that is the basis for the plot of the work, and in the events that create this conflict, epic conditionality is manifested as an active legality. The second stage in the composition ends with the meeting of Orzigul with Suvan Khan, the son of Sultan Khan, the king of Aktash country, in the Kushkhanot fortress. This is a must in terms of epic imagery. However, the image of a dream motif, an epic horse, a close friend who accompanies the hero on a journey and advises him, a divine force - Khizr, and a deer take part in ensuring the emergence of this conditionality. If the above-mentioned conditionality was implemented directly, then the image in the epic would not correspond to the principles and would not be based on each people in the system of the events being described. The motivations that justify the connection of these events are considered conditional from the point of view of the epic image.

The positive heroes of the epic show bravery, perseverance and enthusiasm to achieve high beauty and happiness, they try without despair even in the face of any difficulties and obstacles. Suvankhan

meets Orzigul in Koshkhanot. Orzigul knew about this meeting through divine powers, but Suvonkhan is not aware of it. That is why a dream motif is included in the plot of the work that informs it. Suvankhan sees his sister in a dream and does not know where to look. Khizr informs his friend Sarimirskhor about Suvan and his fate. The girl's love takes place in Suvan Khan's heart and he goes to look for it with forty young men. The poetic function of the dream motif unites the fate of Orzigul and Suvonkhan.

The dream motif is an artistic technique that shapes the plot and is connected with ancient visions of foreseeing the future, destiny, and mythological beliefs about divine powers. Searching for life meaning in dreams, dreams are related to beliefs. The tradition of interpreting dreams played an important role in marriage even at that time. Folklorist scientist Tora Mirzayev writes about the aesthetic nature of the dream motif in the composition of the epic: "The dream motif arose mainly in connection with the magical views of the ancient people about dreams, and later these views were firmly removed from the composition of the epic as a result of the aesthetic requirements of people. got rin. That is why the historical traces of this motive are very ancient, and in the epic it performs a strong aesthetic function. The message is always given in a symbolic manner in the motif of a dream.

Thus, Suvonkhan sees his beloved in a dream, but he does not know where to look for her. In order to inform about this, his friend Sarmirkhor, and the divine image Khizr tells him in a dream. Also, in the epic, the law of conditionality in the choice of poles of the hero applies. In this case, time is one pole, one year, that is, the path leading to the goal is meant. That is why Suvankhan knows that he and his men are in Koshkhanot, but he does not know where Koshkhanot is. Now a new motif appears in the epic - the image of a deer starting from the right path. Suvan Khan chases the deer he meets, and his companions stay behind. Finally the two lovers meet. At this point, it should be said that no other persons must be present at the meeting of the girl and the boy at the specified destination. This is a unique universal motif of the epic, and in the "Orzigul" epic, the meeting of the deer and the hero's horse moving ahead of others takes place on the basis of the function of conditionality.

Each episode is subject to different epic conventions. For example, there are tools that provide epic conditionality, such as the dream motifs in the epic, the childlessness of the hero of the epic, the horse that accompanies the hero on his journey, and the deer that guides him to the right path. You can get full information about this in the article of Bahadir Sarimsakov, a well-known folklorist.

In general, the epic conditionality and cause-and-effect relationships in the epic had a dominant position in the plot of the work. Because in the epic, the motifs characteristic of magical-fantasy tales prevail. The plot of the epic has a chronicle character, in which the ideal of the people plays an important role.

In conclusion, it can be said that conditionality plays an important role in the development of the plot of the epic. In the epic, the plot and compositional structure of the work, the conflict of an epic-spiritual nature, which moves the heroes and forms its ideological-artistic basis, is considered, and all the components of the plot are attractively depicted in real pictures. Especially in the development of the events of the plot, the motives of dreams are given very appropriately.

The compositional structure of the epic "Orzigul" is extremely original, and the motifs forming the plot formed a certain people connected with each other. The epic is a good example of deep nationalism, richness of language, that is, the art of using words, and it is of special importance due to its artistic maturity.

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