



SYMBOLS AND ARTISTIC IMAGERY IN LYRICAL SONGS APPEARING IN EPICS

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Abstract. Folk songs in dastans served to distinguish people by gender and age, to express the states, feelings, and emotional experiences of the lyrical hero. In this article, the issues of symbolism in lyrical songs, their artistic transfer, manifested in the dastan, are investigated.

Keywords. Lyrical songs, lyrical heroes, poetic symbol, hair magic.

The heart of the lyrical genre of song is emotion, which is significant primarily because it affects our hearts. Worldview concepts, meter, tone, various artistic movements are means of expressing and conveying emotions to each other.

The renowned folklorist A. Musoqulov, in his monograph “Uzbek Folk Lyrics” addresses the issues of the transformation of non-aesthetic phenomena into artistic and aesthetic phenomena in the art of words, stating that, based on historical foundations, folk songs are a type of poetic art of a lyrical nature, intrinsically linked to ancient beliefs, especially fertility cults, folk rituals, superstitions, everyday life, and everyday life, originating with melodies and dances and maintaining a stable relationship with them....[2,17].

It is known that every genre has a leading lyrical hero. These are the images of the bride and groom in yor yor, the worker in labor songs, mother and child in lullabies, children in children's songs, lovers and spouses in lyrical songs.

Ancient erotic cults, rituals, beliefs, and superstitions have left their mark in all spheres of art, from short proverbs to epic works in folklore. To illustrate this point, we have the following unparalleled epic: In the epic “Go‘ro‘g‘li” there is a description of such intimate moments: ‘Now, so, Go‘ro‘g‘libek safely took the fairies, brought them to the wheelbarrow, held a wedding for seven days and nights, arranged marriages with the fairies Agha Yunus and Misqol, quickly laid the mattress, spent the night in seclusion with the fairies, enjoyed the pleasure, embraced the fairy, drank wine from their hands, and achieved his goal”[1,90].

In folk lyrics, images of love and lovers predominate. These images are reflected in the epic of the Gorogli cycle. Let's analyze the song sung by the hero in the epic:

Avazkhan took a piece from his saddlebag and, praising Zulfizar, said:

Your long curly hair is like a ring.

Mo‘rachmuyon straightened up.

Those who saw it praised it seven thousand times

May you exist, may you exist, Zulfizar[1,216].

One of the features of the poetic image of hair in songs, connected with the magic of hair, is that in them the lyrical hero enchanting his beloved with his hair, binds him to himself.

In lyric poetry, hair symbolizes maturity.

In general, in folk songs, the length of hair, falling on the waist and eyebrows, always signifies the season of love and puberty.



We can see that the descriptions of human organs - face, waist, eyebrows, eyes - are combined with poetic images of hair and serve to symbolically express the sexual maturity of the lyrical hero.

Regarding hair-related conditions, namely the loose and braided hair, Kh. Ismailov writes: "When girls transition from certain age groups to other stages, that is, during the transition from youth to maidenhood, maidenhood to womanhood, then to middle age, and finally, during the transition to old age, they maintained their specific hair braiding order and thereby demonstrated their age" [90.34].

In folk lyrics, like hair, its attributes - eyebrows, eyelashes, braids, curls, locks - all possess magical qualities with hair. Also, the hair states serve to express the feelings of the lyrical hero's soul, whether he likes it or not. These thoughts are evident in the words of our lyrical heroes Yunus Misqol to the lover of Goroglibek, who fell in love in the fairies' dream:

Black eyebrows are shaped like pencils,
Blue beauty marks have been placed for adornment,
Enchantresses have been set for ones like us,
Why didn't the youth she saw in her dream come? [1,83].

A. Musaqulov, who studied the artistic interpretation of the concepts of the magic of love and the concept of song in Uzbek folk songs, writes: "No matter how diverse the genre composition and semantic aspects of songs are, the symbols common to all of them, poetic images, means of artistic representation, poetic expressions of ancient beliefs and ideas unite them into a single whole. Therefore, in folk lyrics, one theme, symbols of one genre, and images freely move to examples of other genres" [2,124].

Folklorist Sh. Turdimov says that in folk lyrics, the headscarf is a symbol of the family. Based on this idea, let's consider Goroglibek's song praising the girls of Turkmenistan:

Some people put a tumor on their eyebrows
Throwing a handkerchief on their head,
His nose gazes upwards at the sky,
Lovers don't care about tears
Not like the coquettishness of Turkmenistan [1,153].

Through the scarf mentioned in this dastan, we can see that the daughters of the country express their "dependence".

As mentioned above, women's hair styles were also distinguished by their headwear, such as braids. These historical and ethnographic facts were directly transferred to examples of folk lyrics.

In folk lyrics, a person's eyes are interpreted as one of the most magical organs. In particular, in the epic of the Gorogli cycle, which we are studying, the divine eyes of the hero are described separately. In this case, according to the description in the epic "Zulfizar" in the repertoire of Rahmatilla Yusuf's son, when Gorogli Sultan was created, the sharpness of the eyes of nineteen lions was brought to their eyes. Everyone who knew Gorogli recognized him by his eyes [1,203].

In songs, tears and eyes serve as determinants of the poetic image. Thus, tears, unhappy love, and the pain of separation serve to poetically express the concepts of grief and sorrow. Avazkhan, the son of Gorogli Sultan in the epic, is captured, and we can see the hero's feelings of separation in these lines:

Let the rain wash away my downpour from my eyes,
Let me remove the pain from my heart,



Who will hear my lament,

Find me Avaz, my son.

Song language is a phenomenon based on poetic, figurative meanings. Let's analyze the next lyrical song sung by the fairies of Yunus Misqol to the young lover in the epic:

Don't try to cure love, human,

Humans are quick, their loyalty is ruined,

All the girls of Irambog are free,

The unfaithful don't marry the unfaithful.

Humans make women their servants,

Some are poisonous reptiles,

The daughters of Iram rejoice in the meadow,

He does not marry the unfaithful [1, 88.]

Undoubtedly, here the fairies are somewhat disillusioned with humans, flirting like fairies, and blaming the frivolous human being. The light humorous nature of the song also conveys this meaning.

Folklorist B. Sarimsakov says that the word "aylanay" means self-sacrifice[10,93.]

In Uzbek lyric poetry, women express their love and longing, wanting to turn around and learn. We can see this same feeling of love and longing in the song that Sarvinoz sang to Avazkhan, who is in prison, in the epic:

Fate has joined you with me,

How are you, my soul lying at the edge of the pit,

The most beautiful of beauties in this world,

Oh, my dear, how are you[1,197.]

In conclusion, the poetic image of hair in the songs we studied above is connected with the magic of hair, and in lyrics, the images of hair and eyebrows, eyes, eyelashes, hair initially expressed the ideas of heavenly fertility. Later, in everyday life, songs served to distinguish people by gender and age, to express the states, feelings, and emotional experiences of the lyrical hero.

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