



## ABOUT DIALECTISM PROVIDING ARTISTICITY IN THE EPIC "ALPOMYSH"

**Khaitov Khusniddin Khasanovich**

Independent researcher of Gulistan State University

E-mail: Husniddinhayit1989@gmail.com

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### ABSTRACT

*In this article, the epic "Alpomish" is examined in detail as a dialect text. A scientific and theoretical attitude to dialectics, which ensures the artistry of the epic, is expressed. Also presented are opinions on the use of dialectisms that provide dialectal features of the epic.*

### INTRODUCTION

In the epic *Alpomish*, the epic worldview of the people is vividly reflected. It is essential to note that no word or concept is used arbitrarily within this work. The imagination of the *baxshi* (folk performer) who possesses epic thinking is portrayed with unique artistic skill, and these features emerge progressively when studying the lexicon of the epic. During performance, the elements that contribute to the epic's allure, appeal, and rhythm serve to enhance the artistic value of the text. This process demonstrates that dialectisms in *Alpomish* not only provide dialectal characteristics to the epic but also play a significant role in elevating its artistic quality. Effective use of dialectisms helps create a distinctive impact during the *baxshi's* performance of the epic. Dialectisms have specific importance in enhancing imagery, as well as in maintaining the balance between form and content, which ultimately intensifies aesthetic value and expressiveness. We will clarify our points by examining excerpts from the epic's text, such as:

*"Biylarning ko'nglini xushlamadi, otini ushlamadi, ostiga libos tashlamadi; osh tortdi, suzgan tovoqni choshlamadi; osh tortganda, oshning ketini-ko'tini tortdi".*

"The leaders did not indulge, did not hold his horse, nor spread a cloth beneath him; food was served, but the serving tray was not polished; when food was served, it was done grudgingly"[1, 12].

The prose sections of the epic are replete with examples of *saj'* (parallelism). "Saj'" can be described as rhyme in prose. If there is assonance at the end of the simple clauses within a compound sentence, it forms *saj'*"[2, 78]. This passage describes how Boybori and Boysari, when attending a celebration, were disregarded due to their childlessness. No one attended to them, held their horses, or served food to them properly. The terms *xushlamadi* (did not indulge), *ushlamadi* (did not hold), *tashlamadi* (did not spread), and *choshlamadi* (did not polish) create a sequence of assonant words. Here, the dialectism *choshlamog* (to collect, to gather) plays a role in achieving artistic rhythm: "*Choshlamog* (Kashkadarya dialect) means to



gather, to pile up” [3, 299]. Synonyms like *uymoq* (to gather) or *to‘plamoq* (to collect) would not maintain the assonance, and thus, the *saj‘* would lose its stylistic effect.

**Literature Review.** In the text, dialectisms are employed to enhance descriptive qualities, contributing to artistic expressiveness. For example, the dialectism *chapanitob* conveys specific characteristics of a character, depicting a person with a blunt, outspoken personality: “*Chapanitob* – someone who speaks frankly, face-to-face” [4, 105].

“*Azob ko‘rdi shirin jonim bu tanda,*

*Kalmago‘y bandaman, bo‘lmay sharmanda*” [1, 235].

#### LITERATURE ANALYSIS AND METHODOLOGY

In the second example, dialectisms are again utilized to enhance artistic expression. The phrase “*kalmago‘y bandaman*” employs dialectal features and functions as an epithet, highlighting the character’s devout nature. The phonetic dropping of the [i] in *kalmago‘y* (one who recites prayers) marks this dialectal trait.

“*Chaparasta urush bo‘lib,*

*Mardlar maydonda oh urib*”

In another excerpt: “Disorderly battle ensued, Brave men sighing in the field” [1, 214].

Here, the dialectism *chaparasta* (haphazard) is used as an epithet to describe the chaotic state of the battle, visually representing the scale of disorder for the reader.

“*Ana shunda Barchinoyning enasi Barchinoyni ham jo‘natmoqchi bo‘lib, Barchinoy uchun bir to‘riq yo‘rg‘a otni tabladan olib kelib, uzangilari tilladan, ayillari ham tilladan, hamma asboblarini yaxshi sozlab, egarlab, ustiga tilla jabduqlardan solib, ayil-pushtanlarini tortib, ustiga mayin, toza, muloyim baxmal parquvlardan solib, tilla yuganlarni boshiga solib, juda otni choqlab, otning jilovidan enasi ushlab, olib keldi*” [1, 23].

In this passage, the image of objects is represented through dialectics to provide artistic imagery. The equipment in the picture, such as *uzang*, *ayil-pushtan*, *egar*, *yugan*, *yugan*, in itself provides information about the lifestyle of the heroes of the work. After the break in relations between Boibori and Boisari, Barchina was forced to leave with some dialecticians in the form of a equipped horse: a golden harness, a golden yar. And the situation also expanded the possibilities of an artistic and visual nature.

“*Qatorda nori ham o‘ziniki, nor ustida zari ham o‘ziniki*” [1, 35].

Or the words “nor” and “zar” were included in a complex sentence as consonant words. The condition is reflected in the mindset of Baisari, who migrated to the land of Kalmakshah and asked for protection.

“*Abzallab keltirding hayvon to‘ringdi,*

*Bul ko‘chishing, ena, mening sho‘rimdi(r)*” [1, 23].

Another type of art is mentioned - the art of exclamation, which was used in the epic as a melodic device that changes the tone. Barchin reacts to this situation while the residents of Kungirod are moving, in a speech addressed to his mother-in-law, he talks about issues of his future life. “If a poet addresses or appeals to something or someone during an image, he uses the art of exclamation” [2, 85]. The dialectic of *ena* in the second line is a tool that shaped the art of exclamation: “*ena* (kypchak k. *ena*)” [5, 368].

#### DISCUSSION



In the following descriptive lines, dialectisms further support the imagery in Barchinoy's portrait:

"Barchin appeared as graceful as a gazelle,  
Her teeth were pearls,  
Her face like the moon,  
Like a wild colt,  
Her shoulders like a bow,  
As wealthy as a man with a thousand sheep"[1, 60].

The dialectal terms emphasize her attributes, with the portrayal of Barchin as *asov* (untamed) clarifying her spirited nature. "*Asov* – untrained, unbroken (horse)"[6, 13]. As the daughter of a nomadic pastoralist, Barchin's character and appearance are depicted through dialectisms unique to this culture, showcasing the *baxshi's* artistic skill.

### CONCLUSION

The use of dialectisms in *Alpomish* is not only to give a local accent to the description of objects, events, and phenomena but also to fully enhance the artistic quality of the epic. Dialectisms serve key roles in the epic, including in achieving harmony between form and content. Through skillful use of phonetic, morphological, and lexical dialectisms, the *baxshi's* style and artistic mastery are brought to life, creating cohesion, rhythm, appeal, expressiveness, and visual imagery.

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