

EXTERNAL MEDIA IN THE KHOREZM EPIC "GOROGLY" KHURRAM S. RUZIMBAEV

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Abstract: The article examines the use of certain types of traditional formulas, specifically initial, medial, and final, within the Khorezm version of the epic “Gorogly” to reveal its unique ideological and artistic qualities. These formulas play an important role in driving the events in the work. External medial formulas serve as a kind of artistic technique, awakening a steady interest in listeners toward the unfolding events and focusing their attention throughout the performance of the dastan. Theoretical insights are supported by relevant examples from reliable sources.

Keywords: epic, dastan, "Gorogly," version, bakhshi, traditional formulas, external medial formulas, definition, declamation.

Dastans are exemplary works that embody the most refined style of performance among the genres of folk art. Their vivid conveyance of content and ideas to the audience is inseparably linked to the talent of the bakhshi (traditional storyteller and musician). For, as it is said, “...although each performer relies primarily on the traditions of their mentors when narrating a tale, they do not blindly copy them. Instead, they reinterpret the work, giving it a ‘second birth’ through their performance, and the performer is regarded as the new creator of the tale” [5: p. 140].

At the same time, it should be noted that “...creators of folklore play an important role in refining and enriching unique artistic treasures” [20: p. 132]. Consequently, in the performance of the bakhshi, “...each dastan is a unique creative phenomenon” [11: p. 19].

In turn, “there are aspects related to the artistic structure of the epic that are strictly adhered to during its performance. No performer is allowed to deviate from this framework” [19: p. 20]. This traditional method, strictly followed by bakhshi in the performance of epics, consists of formulas related to the compositional structure of the dastan, which drive the events forward. These include initial, medial, and final formulas. Initially, they were employed in relation to fairy tales [12: p. 16].

However, their use is also quite acceptable in relation to dastans. Naturally, the concept of epic clichés is not limited to the mentioned formulas but encompasses a wide range of structural elements. This notion is defined in the works of numerous researchers as an epic cliché [16, 14].

An epic cliché consists of numerous components that define the composition of a work. For example, the exposition-related inciting event in a dastan—such as a dream, receiving a message, or rescuing friends from captivity, among other initial motivations for action—occurs in nearly all dastans. This is followed by many episodes, such as obtaining permission from parents or a ruler, saddling a horse, bidding farewell, performing a fakhria (self-praise), receiving blessings from parents or a ruler, and descriptions of the horse and weapons. All of this “serves as a kind of traditional framework, a script for the bakhshi during the performance” [6: p. 620].

They are consistently used in appropriate places and play an important role in dastan creation [16: p. 52].

All the compositional devices that define this traditional framework or script can be found in the epic *Gorogly*.

A key place among these components is occupied by the medial formulas. While the aforementioned components form the general script or skeleton of the work, the medial formulas serve a second function, playing a significant role within it. They enliven the flow of events in the dastan and help establish close and stable interactions between the bakhshi and the audience.

In Uzbek folkloristics, a significant number of studies have been conducted related to the artistic talent and performance of the bakhshi [10, 17, 6, 7, 8, 13, 1].

Although these works focus on various issues related to the skill of the bakhshi, they hardly mention medial formulas, their role in the composition of the dastan, or their significance as a criterion for evaluating the talent of the dastan performer.

The main task of artistic works, particularly dastans, is to provide people with spiritual enjoyment. When the bakhshi begins the performance of a dastan, after presenting formulas related to space and time and attracting the audience's attention, they move on to subsequent stages. Now, the performer faces the task of conveying the system of events in the work at the highest artistic and aesthetic level, immersing the listeners in the whirlwind of events, and taking measures to prevent their boredom. It is clear that these tasks require great skill from the bakhshi. In order to present the key events in an engaging and dramatic manner, the performer turns to various medial formulas that define the flow of events. These formulas, in turn, are divided into several types.

The main function of external medial formulas is to establish mutual contact between the performer and the listener, ensuring the continuity of this connection. On this basis, the bakhshi leads the audience to the final part and achieves their goals.

External medial formulas are also divided into categories:

a) Formulas aimed at awakening the interest of listeners, thereby drawing their attention to the events.

When the bakhshi transitions to the main events in the dastan, they do not begin a sequential narration. Instead, to spark the listener's interest in the upcoming story, the performer first mentions a specific moment or issue, and then moves forward with the audience within this context. The formulas used to awaken the listeners' interest in the events may be presented in a similar form in each dastan.

In the epic *Gorogly*, these formulas have a distinctive character.

In other widespread samples in Khorezm, particularly in the Ashik cycle, although the dastans are generally interconnected, they are not capable of continuing one another within the plot structure. However, in the *Gorogly* cycle, all the dastans are inseparably linked to the common plot, and therefore they can follow one another. In this regard, it should be noted that not every sample includes initial formulas, as mentioned earlier. This situation led to the introduction of a series of distinctive medial formulas at the beginning of each dastan to focus the audience's attention. Specifically, the first sample of the *Gorogly* cycle, "The Birth of *Gorogly*," opens

with a special introduction. The second sample, which includes the episode of the main hero's marriage in the dastan Yunus Pari, starts with a different formula. By the way, the content structure of the dastans that continue the flow of events consists of distinctive medial formulas. For example, the dastan Yunus Pari begins with the following formula: "The history of how Gorogly got married to Yunus Pari and became a husband is as follows. One day..." (Gorogly, p. 57). The dastan Forty Thousand also opens with a similar formula: "The history of how Gorogly clashed with Lakashah's forty thousand soldiers and defeated them is as follows. One day..." (Gorogly, p. 162).

Formulas of this type are most commonly found in the dastans performed by Bolo bakhshi.

The medial function of these formulas lies in briefly mentioning events that will soon occur in the performed dastan. This is defined in scholarly terms as "definition." This brief explanatory formula, possessing a certain medial property, attracts the audience's attention to the upcoming events, arousing their interest in what is to come.

In the beginning of the dastan samples presented in manuscript No. 9590, such a definition is not used.

While some of them begin with traditional introductions, others open with formulas like "You hear these words from the city of Rum," which help transition from one event to another..

In the epic samples, the use of an episode related to a dream as a medial device is also observed. Once the initial formula is voiced, medial formulas such as "And then Avezkhon saw a dream," "And then Gorogly saw a man with a white beard in his dream," or "And then Zhigolibek saw a golden coin in his dream" are employed, which serve as a catalyst for the further development of events. Formulas like these spark the listeners' interest in the forthcoming events, significantly focusing their attention on the bakhshi's narration.

b) Formulas used to check the listeners' attention.

While performing the dastan, the bakhshi, in the process of using medial formulas that direct the listeners' attention, turns to a second type of medial formula—those employed for the specific purpose of testing the audience's attention.

For, after arousing the listeners' interest in a particular event, it is necessary to continue focusing their attention. To this end, medial formulas are used, such as periodic addresses with short speeches to the audience and the use of rhetorical questions.

Medial formulas of this category are often used in dastans of the epic during the organic interweaving of prose and poetic parts.

Having presented the prose part of the dastan, the bakhshi, before transitioning to its poetic part—specifically, to the text performed in a chant—addresses the audience using words in the form of encouragement, exhortation, or exclamation. Such formulas are often found among the bakhshis of Northern Khorezm, particularly in the repertoire of Jumabay Bakhshi. "Ana endi Gorogly etgan ishidan pushaymon etdi, har vaqtdagiday pand-nasihatan so'ylab, ming timsollar keltirib, kazma

dutorini olib ana eki kalima so‘z ayta berdi. Qani ko‘raylik ne degan ekan" (Gorogly, p. 267).

The bakhshi uses such exclamations and calls before each poetic part to attract the audience to himself. "...Parini ta'rif-tavsif etib, to'lib-toshib, kazma datorini baland pardalardan olib, yana bir-eki so'z ayta berdi. Qani eshitalik, ne deb turgan ekan" (Gorogly, p. 269).

In some cases, the bakhshi directly addresses the audience. "...Parizod Gʻyryfli ga qarab, aql-idrokdan, pand-nasihatdan timsol keltirib, xaloiqka yuzlanib, bir so'z ayta berdi. Ana eshiting Parizodning so'zlarini" (Gorogly, p. 271).

Such calls and appeals in the bakhshi's speech, like "Qani ko‘raylik, ne degan ekan", "Qani eshitalik, ne deb turgan ekan", "Eshiting, Parizodning so'zlarini", are repeated before the performance of each poetic part. As a result, the bakhshi manages to directly engage the audience in the course of his narration, constantly controlling their attention.

This technique is a traditional phenomenon for bakhshis of Turkic peoples. Since such a manner of performing the dastan is also observed among Azerbaijani storytellers: "Korog'lu Nikaryn janina kaldi, aldi, kōrak na dedi" [9: p. 113]

A similar formula is used by Turkmen bakhshis as well: "Goroglyni gorup, govnuni jemlap, Agariza bakyp, bash keleme soz aydar gerek, gor, bak, nemeler josharka" [3: p. 436].

In fact, these formulas have an ancient history and are traditional means that have been passed down in a stable form from one generation of bakhshis to another over the centuries. For, such medial formulas were also used in the ancient epic of the Oghuz "The Book of Dede Gorgud": "Oraz bu erda soyledi, gorel'in, khanym, ne soyledi" [2: p. 88].

This formula, with slight modifications, is consistently used throughout all parts of the ancient epic: "Besedin gozleri yash bilen doldi. Garandashi uchin so'ylemish g'orelin, ne so'ylemish" [2: p. 127].

If we take into account the fact that "The Book of Dede Gorgud", as noted in studies, was formed in the 11th century, with its early parts dating back to the 6th-7th centuries [2: p. 9], it can be assumed that the history of these medial formulas begins in ancient times.

When turning to the manuscript and lithographic copies of the epic, a slightly different picture is observed. Since these copies were distributed in written form and declaimed by storytellers in a narrow circle, their text practically does not contain calls and exclamations. For example, in manuscript No. 9590, phrases such as "Qo'liga so'zini olib, so'z bilan bir varsoqi aytgani bu turur" (p. 89) are frequently used. Or: "zor-zor" yig'lab bir so'z aydi (p. 114).

In the lithographic copies, particularly in variant No. 953, which is stored in the collection of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, the following expressions are provided: "Otasi-ga qarab necha afsona so'z dedi" (p. 16), "Dushmanga r'ubaru bo'lib bir so'z dedi."

Thus, the dastans of oral performance were intended for a wide audience, which is why the bakhshi is very interested in concentrating the attention of the public, while in the performance of storytellers, the opposite is observed.

In addition, it is important to note that the bakhshi of Khorezm, when transitioning from the prose part to the poetic text, declaims several stanzas from it in a loud voice before performing it in the form of a melody. Similarly, this aspect is observed after the song is performed, with the last stanza of the poem also being loudly declaimed. As a result, reading the verse in the form of declamation before and after performing the melody further enhances its effectiveness, drawing the attention of the listeners. All these methods serve as important factors in elevating the dastan to the highest artistic and aesthetic level.

c) Transitional formulas

Since the composition of the dastan incorporates a complex system of events, the performer uses all of their skill to fully illuminate all the nuances of the work. Indeed, due to the presence of many characters, dastans also feature a variety of events. The main point is that the bakhshi must not get tangled in the fabric of events. In this case, traditional formulas assist him in the process of transitioning from one event to another. These formulas are vividly present in the fairy tales and dastans of all peoples.

In the epic Gorogly, these formulas are frequently encountered. For example, in the first sample of the epic, the birth of the main hero is first narrated, and immediately afterward, the calamities that befell his family are mentioned. Attention is drawn to the sorrowful fate of Zhigalybek and his unenviable situation. As this narrative progresses, it creates the impression that the main hero, Gorogly, is forgotten. Now, the bakhshi senses the need to transition to the main issue—the narration of Gorogly's subsequent fate—and begins the next event. This occurs through the phrase: "Zhigalybek so'zini aytib tamom qilaversin. Endi ikki og'iz so'zni G'uroghlidan eshiting" (Gorogly, p. 22).

In this sample of the epic, there are many details. Specifically, here, 40 horsemen who previously served his father join Gorogly. The bakhshi has to provide information about the further fate of these people. Otherwise, the listeners might be misled, and the performer transitions to highlighting the life of the leader of these horsemen, Safar Mahram: "Gorogly shu getishda getavarsin, endi ikki og'iz so'zni Safar mahramdan eshiting" (Gorogly, p. 54). In this way, the bakhshi, transitioning from one event to another, also leads the listeners along. As a result, the audience listens to the dastan, having full knowledge of the system of events.

In manuscript dastans, these formulas are also appropriately used. In most cases, this formula concludes one sample and is observed at the beginning of the next. For example, in manuscript No. 9590, at the end of the dastan Arab Tanghan and at the beginning of the Forty Thousand sample, the same formula is used: "Emdi so'zni Arab Rayhon tilidan eshiting" (manuscript, p. 87). However, in some cases, this formula may also be observed within a certain dastan. This can be seen in the sample The Departure of Avaz to Vayangan. Here, the mental anguish of Gorogly after Avaz's departure is depicted. Finally, when the events are connected to Avaz,

the formula is given: "Emdi so'zni Avazkhondan eshiting," and the transition to the subsequent events follows.

By the way, these formulas also exist in dastans that have spread to other regions. In these dastans, similar formulas have a more detailed form: "Ana endi Ahmad sardor, bulardan tinchib, ulja qizlar oralab, axshisini saralab, bilgan nomaqulchiligini qilib yurabersin. Gapni boshqa yoqdan eshiting" [18: p. 68].

Thus, this formula, regardless of which dastan it is used in or which people it belongs to, serves as a kind of bridge in the process of transitioning from one event to another, linking them together. It informs the listeners about the transition from one event to another, acting as an intermediary in their mutual contact with the bakhshi.

d) Formulas related to the change of real space

When depicting the activities of the heroes in the process of performing the dastan, an aspect arises that is related to their movement through various types of epic space. Of course, the activities of the heroes cannot be confined to a specific location; they set out to search for their beloved or prepare for a campaign against the enemy. These journeys and adventures of the heroes are also narrated through certain formulas. Their overcoming of vast distances within a certain period is conveyed through traditional formulas that relate to the change of a specific space, which is presented to the listeners' attention. These formulas are used for nearly the same purposes in the epic literature of all peoples.

In the epic Gorogly, these formulas are used widely and appropriately. As noted earlier, the bakhshi, narrating the adventures of his heroes, illustrates their transition from one real space to another not in passing, but vividly describing this phenomenon, while taking into account the personality of each hero, and the speed of their movement follows certain criteria, all presented through traditional formulas. This is especially common in oral versions. In the first sample of the epic Gorogly, the arrival of Zhigalybek with Gorogly in Rum to meet Khunkharshah is depicted as follows: "Zhigalybek yo'l yurib, yo'l yursa ham mól yurib, eddi geja-gunduz deganda Rum shahri-na Khunkhor-shohning elina qo'sh tashladi" (Gorogly, p. 23).

And their return is described through formulas of this kind: "Gorogly ertasi dong bilan turib, Chambil nerda-san deb G'irotni suravardi. Yo'l yurib, yo'l yursa ham mól yurib, qirq ming uyli takali turkmaning bir chetinnan chiqdi" (Gorogly, p. 49).

Such formulas are often accompanied by numerical designations. In many cases, a time span is mentioned, such as "Uch kecha-kunduz," "Qirq kecha-kunduz." Sometimes traditional expressions like "Olti oylik yo'lni olti kunda bosib o'tdi" are pronounced together with the phrase "Yo'l yurib, yo'l yursa-da, mól yurib." While in fairy tales, when transitioning from one reality to another, legendary birds like the simurg, winged steeds, or magical objects are mainly involved, in the epic, this function is performed solely by the war horse of Gorogly – Girat.

In manuscript dastans, this formula is practically not used. The transition to another space is depicted here very concisely: "Alqissa, Goroglybekning bu so'zni tamom qilgondin so'ng bir necha kunlar yurib, Chamlibelga yetdi" (manuscript No. 9590, p. 114).

In other parts of the manuscript, similar depictions are also provided. Likely, the main reason for this is the tendency of written dastans toward brevity. At the same time, in manuscript copies, this was required by the narrow circle of the audience and the intellect of the listeners.

Formulas of this type, related to changes in space, are widely used in the dastans performed in other regions of Uzbekistan. In the version of the dastan "Khush Keldi" from the Gorogly cycle, performed by Ergash the poet, the following form is encountered: "Ana endi Avazkhon o'ghlon un tort kun yo'l yurib, ozgina emas, mól yurib, un tort kun deganda bir Gulshanbog' degan manzilga bordi" [18: p. 31].

It is evident that these formulas, in the performance of Ergash the poet, are quite detailed and extensive.

In general, formulas of this type, which relate to changes in space, play an important role in visually attracting the listeners' attention to the plot of the work.

Thus, the analyzed types of external medial formulas in the epic Gorogly serve as an important artistic-aesthetic tool to draw the attention of a wide audience of listeners to the performance of the bakhshi.

Through the use of these formulas, the performer of the dastan carries out important functions, such as awakening the listeners' interest in the events of the work, periodically checking their attention, and preventing boredom among the audience when transitioning from one event to another or depicting a shift to another reality.

All the considered medial formulas are mainly regarded as external factors in the aspect of contact between the bakhshi and the listeners.

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