

## The Epos “Alpomish” and its History of Creation

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**Annotatsiya:** Ushbu maqola “Alpomish” dostoni va uning tarjimasi haqida yozilgan. Nazariy jihatdan, atoqli otlar til doirasiga kirmaydi va ularni lug’atlardan va ensiklopediyalardan izlash kerak. Masalan, Millning fikricha, nomlar hech qanday ma’noga ega bo’lmasligi, ma’nosi ham tarjima qilinmasligi yoxud tarjima qilinishi ham mumkin. Biroq, atoqli otlarni tarjima qilish tabiatiga ko’ra unchalik ham oson va aniq qoidalarga ega ish emas. Nyumarkning fikriga ko’ra, atoqli otlarni besh toifaga bo’lish mumkin: o’ziga xos ismlar, tarixiy institutsional atamalar, xalqaro institutsional atamalar, milliy institutsional atamalar va madaniy atamalar. Ushbu tadqiqotning asosiy maqsadi barchaga ma’lum qarashlardan farqli o’laroq, atoqli otlar ma’nosi muammolari bilan chambarchas bog’liq bo’lgan ahamiyatsiz qolib ketadigan masalalarga yechim qidirishdan iboratdir. Yana unda o’zbek tilidan ingliz tiliga tarjima qilish jarayonida atoqli otlar bilan qanday jarayon sodir bo’lishini ko’rsatishga qaratilgan.

**Kalit so’zlar:** “Alpomish”, antroponimika, doston, xalq og’zaki ijodi, termin, leksik birliklar.

“Alpomish” is a unique artistic, encyclopedic and scientific value of world importance. Because the work does not only reflect the good intentions of a nation, but also reflects the lifestyle of the whole humanity, the feeling of loyalty to the motherland, pure human love, humanity and tolerance, free and prosperous life, and ideas of freedom. Today, it can be said that this epic is one of the classic examples of the world epic, such as “Iliad”, which is highly defined as “The happy childhood of human society”.

Another fact was revealed in the first direction of the scientific expedition “In the footsteps of Alpomish”. Without this great epic “Alpomish”, Uzbek spirituality will be weak, the ideology of our people will be shallow, and our national pride and conscience will not be enough. Yes, without “Alpomish” the unique values, national and universal qualities of our people will remain without merit. The epic “Alpomish” reflects all the richness and color of the Uzbek folk language in terms of language. The epic also shows that the Uzbek folk language is juicy, concise, perfect and rich for expressing one’s life.

The epic is a masterpiece that showcases the wealth, charm, and inner potential of the national language. As the famous linguist N. Mahmudov rightly stated, in the “Alpomish” epic, the ancient and always popular language of the Uzbek people shines with its full potential. It is known that the epic “Alpomish” is widespread among many Turkic peoples. Some researchers say that it has three versions – interpretations, and some say that it has four interpretations. The first is the interpretation of “Kungirof”. This includes epics under the names “Alpomish” and “Alpamis”, which spread among the Uzbek, Kazakh, and Karakalpak Turks and became perfect. The second is the “Oghuz” interpretation.

This includes the great and small works of the Turkic peoples, especially the Uzars, Turkmen, Turks, Uzbeks, and other peoples, in particular, the epic “Dada Korqut” and the epic “Bamsik Bayrak” contained in it. The third is the interpretation of “Kipchak”. This includes the works of

Tatar, Bashkir, Abkhaz and other peoples close to them, such as “Barchin Sulu”. The “Alip-Manash” saga, spread in the mountainous Altai, can be included in the fourth – “Altay” interpretation. It can be seen that “Alpomish” is a pan-Turkish work, its distribution area is wide: it was created and spread in all Turkic languages and dialects.

The epic is widely known in the Turkic-speaking peoples, including “Alpomish” among the Uzbeks, “Alpamis” among the Karakalpaks, “Alpamis batir” among the Kazakhs, “Alp Manas” among the Altaians, “Alpamsha” among the Kazan Tatars, “Alpamsha and Barsin Hillu” among the Bashkirs, and as well as songs, sung by bakhshis, poets with special respect.

However, until now we only knew two sagas about “Alpomish” and his child Yodgor and their variants. This series is made up of “Widow Barchin or Barchin Beka” (pronounced: Qakhor Bakhshi Kadir ugli), “Yodgor” (in two versions, speakers: Chori Bakhsh Umir ugli, Qakhor Bakhshi), “Yulchibek (or Khudoyor)” (the second son of Alpomish about, reciter: Chori Bakhshi Umir ugli), “Shomurod” (Yodgor’s father-in-law, narrator: Chori Bakhshi Umir ugli) was discovered for the first time, written down and brought to science.

The ethnonyms Kungirat, Kalmak, which express the ethnicity of the characters in the epic, are actively used. Particular importance should be paid to the repeated use of these ethnonyms. The heroes of the “Alpomish” saga are connected with sixteen clans of Kungirots, Boysin-Kungirots land. Wherever they are, they share in the sorrow of this country, they live with longing for this country.

The land of Alpomish is called Boysin, Kungirots: “In the past, sixteen clans were called Dobonbiy in the Kungirots people. Kungirots is one of the tribes that are part of the Uzbek people, people belonging to this tribe. In scientific sources, among the clans living in Surkhandarya and Kashkadarya, bells are mentioned separately. The courtyards of bells were built mainly on the land near the banks of the river. They lived in the fertile lands around Amudarya, Boysundarya, Sherobodarya, Surkhandarya, and Karatogdarya. Most of them are located along Sherobodarya (16 thousand 622 people). The places where Kungirots lived stretched from Guzors to Termiz, and according to the data of 1924, they totaled 37 thousand 148 people. So, these vital evidences indicate that the history of our nation is depicted in the background of the events of the epic. There is a lot of information and interpretations in the sources regarding the ethnonym of *Kungirat*. There are several different opinions about the ethnogenesis and meanings of the ethnonym *Kungirat*. Some researchers interpret the name by dividing it into two parts: *Kungir* – “gray, dark brown”, *-at* is a Mongolian plural suffix.

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