

Research of the Sherabad Epic School Abroad (In the Case of Walter Feldman Studies)

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Abstract: The article discusses the participation of the well-known American scientist Walter Feldman in folklore field expeditions during his trip to Uzbekistan in the 90s and the comparison of 2 different versions of the meeting scene of Alpomish and Yodgor from the second part of the "Alpomish" saga, "The Return of Alpomish", performed by Kahhor Rahimov. The scientist's observations about the place and relationship of musical notes in the performance of poetic texts related to the episodes of the piece, the influence of space and time on the singing process are analyzed.

Keywords: folklorist, epic, translation, dialect, folklore field expedition, poetic text.

Walter Feldman, a famous folklorist scientist who was engaged in a special study of the "Alpomish" epic, and currently works at the University of Pennsylvania, USA, came to Uzbekistan in the 90s. Walter Feldman said in one word: "I visited Chalgi village of Dekhanabad city in May 1990. On May 4, I attended a party in Dekhanabad. There, I listened to the performance of the second part of the "Alpomish" epic called "The Return of Alpomish" by Kahhor Rahimov, including the depiction of the hero's meetings.

In fact, the desire to listen to this famous epic in a live performance leads the scientist to the Chalgi village of Khoja Mahmud district, seventeen kilometers from the city of Dekhanabad, together with the head of oriental music of the Tashkent State Conservatory, Otanazar Matyakubov. Bakhshi invites several friends to his house and performs a continued version of the "Alpomish" episode, including a rather extended part of the meeting with Yodgor.

After that, Walter Feldman spent another week in the village of Chalgi in July 1991, and studied how the same versions of the epic episodes sung by Kahhor Bakhshi are sung, in particular, the place and relationship of musical notes in the performance of poetic texts related to the episodes of Alpomish's return and his meeting with his loved ones, the space and the singing process. observes the influence of time. Kahhor Rahimov re-sings these scenes, taking into account the goal and desire of the scientist. It takes about two hours. And the scholar records the texts. Bakhshi works on the explanation of all the expressions used. Pays attention to their lexical-semantic, methodological features. Alpomish manages to compare the poetic fragments of the scenes of the meeting with the father Boybori and his son Yodgor, but he cannot compare the episode of the meeting with the hero's sister Kaldirgoch, as it is preserved only in prose.

The scientist clearly indicated the times he participated in the performance of the epic. For example, he noted that on the afternoon of May 11, 1990, he listened to the performance of the meeting scene with Yodgor. That evening, the scientist determined that the performance of the episode of the meeting between Boybori and Alpomish, which he listened to, consisted of 16 to 28 lines, and the performance of the scene of the meeting with Yodgor consisted of 19 to 25 lines of poetry, and on this basis, he said that the second of them consisted of fewer lines than the first.

Alpomish's first meeting with Yodgor is described differently in Uzbek epic traditions. In variant form, this is one of the main episodes of The Return of Alpomish. It was heard by Walter Feldman on the evening of May 11, 1990, and on July 3, 1991, when it was performed according to the usual version by Kahhor Rakhimov. In this version, Alpomish, disguised as the servant Kultay, appears at the wedding of Ultontoz and Barchin. He sees a young boy, apparently an orphan, serving the guests. Although Alpomish does not yet know that this boy is his son Yodgor (because he has never seen him before - D.K.), he takes pity on the poor, pitiful and hungry look of the young man, takes the best piece of meat (from the upper thigh) and gives it to him. However, when the cook saw Yodgor eating the leg of lamb, he got very angry and slapped him in the face. Yodgor is saddened by pain and embarrassment.

Walter Feldman says that the episode of Alpomish's meeting with Yodgor is sung according to the traditions of the Kadir bakhshi, and his two pieces recorded in 1990 and 1991, which were repeatedly listened to and analyzed, are sung by his students after the Kadir bakhshi. Therefore, it is worth noting that the scientist tried to compare the features of this episode in two performances. At this point, it becomes clear that the scientist is a very careful researcher.

He said that on the afternoon of May 11, 1990, while singing the meeting of Alpomish and Yodgor as a special event, during the birthday celebration in Dekhanabad, it turns out that he used another version instead of the above version. Because it says that the meat does not have a leg and therefore the cook will beat Yodgor. Alpomish was not involved in the events. Therefore, there was no need to quote the following verses told by Yodgor to Alpomish in the first version:

*Why did you give me a big hug?
Red blood appeared on my white body.*

*Нега менга катта жиликни бердингиз?
Оқ танамда қизил қон пайдо бўлди. (Translation)*

In the episode "Meeting of Alpomish and Yodgor" quoted from Yodgor's language, "Tell me, why did you beat me, childless?", "People on the street also beat me. Really, tell me, is my father dead?", "You made your enemy laugh by making a big fuss", "Don't make a big fuss about me now, you found out that my father is not there", "Will my father, who has gone to Kashal, come?" Verses such as.

As Walter Feldman pointed out, in this case, the combination of "large marrow" is the key phrase in the motive line. He believed that this part of the sheep's anatomy was cited to represent many of the things a father can do for a son. However, in light of Yodgor's decadent childhood, it is a hopeless one. Because for an orphan child, it is good to taste "large marrow".

The word "marrow" is also one of the key words in this episode. Therefore, this word appeared in three of the five paragraphs in which Yodgor's speech is quoted. Although the scientist clearly indicated the time and place of its appearance that it was recorded in New York in October 1991. (Walter Feldman will record the epic for the third time in the performance of Kahhor Bakhshi in New York City. - D.K.)

The episode "The meeting of Boybori and Alpomish" is based on the image of the humiliation of an old person, especially the father, while the episode "The meeting of Monument and Alpomish" focuses on the theme of the humiliation of an orphan, and both encourage the listener to think. Because according to the traditions and beliefs of our people, the approval of the father is equal to the approval of God. It is also known that the rights of fathers and orphans are glorified in hadiths.

In the passages sung by Kahhor Bakhshi, special attention is paid to situations related to the life of an orphan. It is explained that the world is not "wide" but "narrow" for a fatherless, breadwinner, orphan (sagir), and the people around him are also "narrow", but orphans see more

in the world than an ordinary child does. An orphan cannot allow himself to misbehave because there is no one to protect him from just or unjust punishment.

Walter Feldman tried to analyze the episode "Meeting of Monument and Alpomish" in the epic, not only from the point of view of its ideological content, but also from the artistic point of view. For example, in the natural conditions of the village of Khoja Mahmud, where the scholar Kahhor Bakhshi lived, the peaks of the "high mountains" are bare and vast, and the father, like these mountains, "gives shelter" to an orphan to protect the area from the heat of the sun. This, in turn, warns that during the performance of the epic, the Bakhshi can refer to the natural conditions, topography, flora and fauna of the area (space) where they live.

The monument lived as a fatherless orphan until his father Alpomish returned, but he did not believe that his father had died, he was not sure. Alpomish's generous act in the mask is "fatherly", but its result harms the Monument. Because of this, Yodgor is forced to interpret his "goodness" as a cruel conspiracy of a stranger. Unlike his grandfather Boybori or his aunt Kaldirgoch, he cannot be sure that he has seen Alpomish. That is why this episode is more ambiguous than a "Return"-style episode. However, this same ambiguity serves to create the pathos of this scene.

Since the main ideological content of the episode "Meeting of Yodgor and Alpomish" is orphanhood, that is, sagir, the words "sagir" and "sagir" are used in three of the four clauses.

The scientist emphasizes that the syntactic parallelism related to the style of expression of epics is an important and similar stylistic feature of folk poetry in many Turkic languages. In this place, he relies on V.M.Zhirmunsky's ideas related to rhythmic-syntactic parallelism to justify his opinion. Again, the scientist notes that it is conceptually very close to the series of formulas studied by Albert Lord in the South Slavic epic. A scientist's research reminds us of Lord's experiments.

In conclusion, it can be said that during his next visit to Uzbekistan in the 1990s, Walter Feldman repeatedly listened to the live performance of the Kahhor Bakhshi, who sings the episodes of the meeting of fathers and sons from the "Alpomish" saga based on the traditions of the Kadir Bakhshi, and on this basis, carefully studied the characteristics of these episodes in the performance of the two Bakhshi. Compared and revealed the typological and specific features of the epic. Walter Feldman's method is significant in that he once again tested the experiments of Albert Lord, and the scientist came to valuable conclusions for the science of folklore.

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