

**CONTRAST AND GRADATION  
METHOD IN THE EPOS  
“DAVLATYORBEK”**



**Applied Linguistics**

**Keywords:** “Davlatyorbek”, epic, epos, contrast, gradation, poetics, Khorezm.

**Rakhimova Shoir  
Atabekovna**

Researcher of Urgench State University. City Urgench, Uzbekistan.

**Abstract**

The article discusses the artistic features of the epos “Davlatyorbek”, provides a brief overview of the works in Uzbek folklore devoted to the artistry of the epic, moreover, valuable comments by several folklorists were given, which emphasizes the importance of artistic skill in the Uzbek epic. We study such syntactic tools from the text of the epos as contrast and gradation. Their place in the artistry of the work is illuminated. The article discusses the contrast method, which is widely used in epic works and is considered an important artistic tool for plotting, identifying compositional and stylistic methods.

In Uzbek epics, the issues of literary mastery are first seen in the works of V.M.Jirmunsky, H.T.Zaripov, T.Mirzaev. However, the person who analyzed this issue on a monographic basis was Professor M. Saidov [4; 5; 14; 12; 3; 6; 9; 2; 13]. He revised the classification of epics in his monograph. The epics were divided into oral and biblical types. The epic pattern in the epics advanced valuable insights into traditional formulas, beginnings and endings, means of expression, and the color aspects of the language of the epics.

I.Yormatov's monograph mainly analyzes the poetic elements typical of heroic epics.

Although B.Sarimsakov's work "Fundamentals and Criteria of Art" is not directly devoted to epics, it is valuable in all respects as a theoretical work that sheds light on the laws of art.

In the monograph "The Evolution of Epic Thought" J.Eshonkul analyzes a wide range of epics and ceremonies, their divine birth and dream motives. In this regard, it is based more on the material of the epic "Alpamysh".

S.Mirzaeva, who specially studied the poetics of Uzbek romantic epics. In her research, she draws attention with her new ideas about the plot, space and time, epic formulas in epics, their metaphorical nature. However, for some reason, in the process of analysis, Khorezm epics are not mentioned.

Issues directly related to our topic are more prominent in the research of S.Ruzimbaev. His article "Epics from the heart of the people" for the first time mentions the epic "Davlatyorbek" [8, p. 8].

This series of works is important in that it promotes certain theoretical views about epics, their types, images, and art. Based on this work, in this article we will talk about the methods of contrast and gradation in the epic "Davlatyorbek".

The method of contrast in the text of the epos. In epics, goodness is always glorified and evil is condemned. In that process, of course, conflicting ideas emerge and the method of contradiction is applied.

The method of contrast is widely used in epic works and serves as an important artistic tool in the creation of the plot, the emergence of compositional and stylistic methods [7, p. 96].

Since the epic covers the events of the feudal period, and the heroic-romantic image is predominant, it has a vivid image based on the contrast of different social classes, concepts such as good and evil. The method of contrast is divided into lexical and grammatical categories according to its structure.

#### 1. Contradictions expressed by lexical antonyms.

Of course, it is natural for every language to have lexically contradictory words. In the art of contrast, it is mainly those units that serve.

Davlatyorbek ne yaxshi, ne yomonhechbirso'zdemadi [1, p. 274].

Eskidushmando'stbo'lmas. (37-bet).

So'libirla, sog'ibirla,

Do'nmayindovushdibugun. (68-bet).

The scope of the contradictions caused by lexical antonyms is very wide:

##### a) expression of mood:

Do'stlarg'amginbo'lib, dushmanshodo'ldi. (44-bet).

Dushmaningyig'latib, do'stimkuldirding. (58-bet).

##### b) expression of difference in relation to social strata:

Misrdapodshobo'lg'andin, Kan'ondagadobo'lganafzal.(29-bet.)

Tengtuturfaqir-boyini... (66-bet.)

##### c) expression of volume and quantity:

G'animlargabulkengjahontorbo'lsa. (72-bet).

Ko'pningishitengkelaydurozbirla. (73-bet).

##### g) expression of distance:

Yo'l uzoq –gap qisqa. (36-bet).

##### d) color representation:

Qoraqozonoqbo'lsa. (37-bet).

##### e) quantitative expression of quantity:

Ming qayg‘u bir ish bitirmas. (45-bet).

Kimsaga besh berur kimsaga o‘nin. (17-bet).

In this method of contrast, numbers are sometimes used in an exaggerated or figurative sense.

j) in the sense of admonition:

G‘o‘chchoqlarim, suringbeshkundavronni,

O‘tiringdunyonisuhbatsozbirla.

Bulshumajalkelsa, yaxshi-yomonni,

Olurnavbatidaqishuyozbirla(73-bet).

Yigitningbo‘lmasaoti,

Osmonyiroq, zaminqatti,

Botilduretganneyati,

Otniminibmardonyuring(118-bet).

G‘animo‘ldirdimSarqushotuchun,

Qilichurdimdo‘stlaruchunyotuchun.

Falakbizniayroliqqasolibdur,

Visolqaysihijronqaysibilmanam.

Iqbolnishonasig‘ayrido‘nibdur,

Foydaqaysi, ziyonqaysibilmanam(121-bet).

#### 1. Contradictions arising on a grammatical basis.

Most of the art of *tazad* is realized through the addition of negation, the auxiliary words of denial, by contrasting the meaning with the original word:

Sizketdingizyoxtijahonimizmistongado‘ndi.(32-bet.)

Kelgandavlatketganmehnat.(50-bet).

Buliqlimdaoshoqda-yuqorida,mag‘ribda, mashriqdaDavlatyorbeknibilmaydurganodambormu?(50-bet).

In the first example, the light is chosen against the darkness, glorifying the dignity of the protagonist.

In the next example, guest respect is expressed through contrast. In the last example, the meaning of *ofshoq-elat* is expressed by the words *oshoq-top* = low-high. Here it is pointed out that Davlatyorbek was famous in all nations (the upper class).

Mardbilannomardningoshitengkelmas.(67-bet.)

Sizlarsonsiz, men biro‘zim.(91-bet.)

In the first example, the concepts of brave and cowardly are expressed by adding a negative prefix to the word brave, while in the next example, the concepts of minority and majority express the hero's feelings through a quantitative level.

The main purpose of the contrast method is to reinforce the flow of thought through contrasting concepts.

Gradation method derived from the Greek word gradatio (gradual), this art is one of the methodological tools in poetry, consisting of the gradual increase or decrease of this or that state [11, p. 60-61]. There are two types of gradation, the first of which is called climax.

A gradation that serves to reinforce the semantic and emotional significance of a poem by grouping the same definitions and descriptions in a regular order is called a climax (staircase).

In the epos "Davlatyorbek" there are both types of this method.

Both types of this method belong to the syntactic means, and the event described gradually increases and intensifies. As a result, the emotion in the heart of the lyrical protagonist is fully expressed in the verses.

Due to the heroic nature of the epos "Davlatyorbek", it often shows scenes of war, the epic horse. The protagonist's orientation of his men to battle is impressively expressed by the gradation method:

Olg'irshunqor, bozim, sizlar,  
Ham bahorim, yozim, sizlar,  
Sirdoshim, hamrozim, sizlar  
Qonto'kinglarqonustina.  
Tasaduqqaloyiqaytganso'zlari,  
Sharofatlimudomkularyuzlari,  
Shariat, tariqat, Haqningizlari,  
Sharofatdamagarfarishtaolmas. (18-bet)

Some of the plates depict a battle with the enemy, in which the qualities of the young warriors are described one by one, and the praise of victory and bravery grows; Special attention is paid to the image of a war horse:

Bedovko'kkauchib, bo'libyelkabi,  
Bilmaytog'udara, doshniyo'lkabi,  
Bosh kesilib, qonto'kilibselkabi,  
Tizzadinqonkechiburdig'oja-g'oj. (80-bet).

In heroic epics, the image of the epic horse occupies one of the main places. The protagonist pays homage to the horse and glorifies its qualities. The praise is also growing:

Beklar, yana ta'rif etsam sarxushi,  
Ilg'ori bor fasli bahor yoz bila.  
Bodi osmon yeli, havoli boshi,  
Yurishi, yo'rg'asi ajib noz bila.  
Haq ezgu yaratgan, tal'ati boshqa,  
Qiliq, karomati, g'ayrati boshqa,  
Siyрати bedovdir, xosiyati boshqa,  
Davosi bor o'n besh yashar qiz bila.  
Sarxushi minganda savash qurilsa,  
Tomosha qilurga qora ko'z bo'lsa,  
Ellisi, oltmishi, yetmishi kelsa,  
Dovushurmen hech do'ndarmay yuz bila. (54-bet).

The image of the lover is definitely involved in the events of the epic. In the battle scenes, the lover observes and encourages his lover's courage and bravery, praises him for his victorious struggle, and the applause and wishes rise to the highest point:

Sensan mening bor umidim, madorim,  
Suyanchim, tayanchim, quvonchim, shodim,  
Ovozang olama to'lsin, shahzodim,  
Umringda hech g'amli kunlar ko'rmagil. (42-bet).

In the epic, the tradition of praising the beauty of a friend is always in the spotlight. In the epic we are studying, the tradition of applauding the beauty of a friend is also expressed through beautiful verses. The lover realizes the beautiful image of the mistress through original epithets, imaginary expressions. Lover's praise rises step by step in a gradational way:

Qoshlaring kamondur, ko'zlaring jallod,  
So'zlaring asaldur, lablaring novvot,  
Latofat bobida oy kuyar bot-bot,  
Yo'qdur bul so'zimda yolg'on, sevdigim. (39-bet).

When the epithets bow in the verses, the eye of the executioner, the word of honey, the lips of sweet raise the level of praise to a higher level, in the third verse a beautiful exaggeration is uttered, the praise rises higher and the lover seems to guarantee the correctness of the word at the end.

In terms of the system of images and activities of the epic, Khorezm is very similar to the epic "Gorogly". The protagonist of the epic "Gorogly" often criticizes the vices that are not typical for young people, such as ignorance, cowardice, greed, gossip. This feature is also reflected in Davlatyorbektiyat.

As he criticizes the unbrave men, the level of evaluation in the description rises steadily:

Nomard kasning yaqini yo‘q, yodi yo‘q,  
Muxannasning siynasida o‘ti yo‘q,  
Ul xannosning obro‘si yo‘q, oti yo‘q,  
Ishi g‘iybat bo‘lur, o‘t bila kechur.  
O‘zindin ko‘p ortar nahori-oshi,  
Bir kimsa och bo‘lsa, etmas koyishi,  
Kecha-kunduz o‘yi-bir qora boshi,  
Bir so‘z aytsang yuzin-ko‘zin sus etur. (48-bet).

Gossip is especially strongly condemned in the epic. The verses are graded to make the gossipers' features more impressive:

G‘iybat birlan buzar inson o‘yini,  
Hech kimga bermasin aning xuyini,  
Yo echkisi o‘lsa, yo bir qo‘yini,  
Yaqini o‘lgandin badtar sas etur.  
Davlatyorbek deyar, bo‘lmangiz osiy,  
Beklar g‘iybat emas so‘zimning rosi,  
Xotini, qiblasi, barcha dunyosi,  
Birgalashib o‘z-o‘zini pes etar. (49-bet).

Due to the large size of the epic, the scale of events in it is also large. Where there is victory, there is defeat, where there is joy, there is sorrow, and where there is birth, there is death. This condition requires an anticlimax type of gradation. In some poetic passages, line by line,

word by word, the object of the image or the flow of passions diminishes. In the story, the protagonist's mistress drowns in a whirlpool of separation and pours out the anguish in her heart:

Bahor ayyomimi, fasli yozimi,  
Lochinim, shunqorim, olg'ir bozimi,  
Sevar yorim, vafodorim, g'ozimi,  
Quvalab-quvalab ko'ldin ayirdi.  
Gul ochg'an bog'larim bo'libdur xazon,  
Dunyo mango bo'ldi otashu so'zon,  
G'am bozori bo'lmish men uchun arzon,  
Shirinim, shakarim boldin ayirdi. (41-bet).

The symbolic expressions in the quartet show that it resonates like a peculiar lament. In the epic, the mother and child fall into the whirlpool of migration in the same way:

Raqiblar sitami kona yetibdur,  
Suyakdin o'tibon jona yetibdur,  
Dunyo bir bevafo, baxtim yotibdur,  
Yolg'izim xush bo'lib yura bilmadi.  
Arslonim, qoplonim, sherim ayrildi,  
Qatordin bir asrak narim ayrildi,  
Onasindin Davlatyorim ayrildi,  
Ona toqat qilib tura bilmadi. (44-bet).

The expulsion of Davlatyorbek from his hands shakes the mother's heart. That is why he imagines his son as a symbol of such powerful creatures as a lion, a tiger, a lion, a pomegranate, and mourns the pain of separation and migration. Especially the repetition of the *radif* "ayrildi" ("lost") at the end of the verses increases its effectiveness.

Thus, the gradation of poetic passages in the epic plays a key role in expressing events in a contextual manner. In the text of the epic similar syntactic means - inversion, rhetorical questions, rhetorical references, anaphora, epiphora, infora and other stylistic means are used a lot.

## References

1. “Oshiqnoma” VII kitob, Urganch, UrDU nashriyoti. 2019.
2. «Oshiq» turkumi dostonlarining g‘oyaviy –badiiy xususiyatlari. –T.: TDPI nashriyoti, 1987.
3. Eshonqulov J. Epik tafakkur tadriji –T.: Fan, 2006.
4. Jirmunskiy V.M. Zaripov X.T. Uzbekskiy narodniy geroicheskiy epos. –M.: GIXL, 1947.
5. Mirzaev T. Epos i skazitel’ – T.: Fan, 2008.
6. Mirzaeva S. O‘zbek xalq romanik dostonlari poetikasi. –T.: Fan, 2004.
7. Morozova L.A. Antiteza v poslovisah. // Fol’klor kak iskusstvo slova. –M.: MGU, 1975.
8. Ro‘zimboev S. Xalq dilidan joy olgan dostonlar. // Tafakkur ziyosi, XXX tom. –Urganch, “Xorazm”, 2014.
9. Ro‘zimboev S. Xorazm dostonlari. –T.: Fan, 1985.
10. Saidov M. O‘zbek xalq dostonchiligida badiiy mahorat-T.: Fan, 1969.
11. Salaev F., Qurboniyozov G. Adabiyotshunoslik atamalarining izohli so‘zligi. –T.: “Yangi asr avlodi”, 2010.
12. Sarimsoqov B.I. Badiiylik asoslari va mezonlari. –T.: 2004.
13. Sobirova N. Xorazm «Oshiq» turkumi dostonlari. –T.: «Minhoj», 2005.
14. Yormatov I.T. O‘zbek xalq qahramonlik eposi badiiyati. –T.: Fan, 1974.