



Psychological Description Of The Avaz Image In Uzbek Epics

Jonmirza Nematovich Mirzaev

Director, Information Resource Center Of The Tashkent State University Of Uzbek Language And Literature Named After Alisher Navoi, Tashkent, Uzbekistan

Journal Website:
<http://usajournalshub.com/index.php/tajssei>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ABSTRACT

Every action and every word in folk epics is aimed at revealing the hero's psyche. Unlike written literature, the epic strictly adheres to the good traditions of bakhshi. He portrays the hero in accordance with the hopes and aspirations of the people. Therefore, the creator of the epic genre is trying with all his might to comprehensively reveal the psyche, depicting the image of the main character. This article examines in detail the psychological image of the protagonist in the epic text on the example of the analysis of the image of Avaz.

KEYWORDS

Epic, mythological thinking, motive, image, plot, method, artistic image, psychological description.

INTRODUCTION

Any epic personifies the spiritual world and the identity of this people. Each epic is built primarily on the mentality of this people, its psycho-aesthetic attitude to the world, life, society, social relations. The same goes for the "Gorogly" epic. Whichever nation created it, it

reflects the motives we have considered above, the artistic and aesthetic perceptions of the world, as well as the inclinations and desires, habits, spiritual image of that nation. Any work of art, in its essence, is built on showing itself the boundary between good

and evil, in other words, on the victory of good in the struggle between evil and good, drawing attention to the conclusions that emerge from that struggle. It is the struggle for goodness, its victory, through the attitude of the heroes to each other and to the evil forces, to the homeland, that reflects the ethno-psychology of this nation, as well as the influence of the path chosen by the listener, reader, viewer, listener on the relationship, mood and situation, arouses a tendency to aesthetic examples. This tendency, in turn, shapes his tastes, attitudes, and ethical and ethnic attitudes toward evil. These different mental processes in the epic are one of the important points that determine the ethnopsychology of the epic. In this situation, works of art, whether written or oral, become an indirect mentor to their readers, forming such relationships. Whichever play does not reflect the national mentality and national mental process, or does not conform to the national psychological state, such works, regardless of whether they were born in that language, will not infect this nation. The people cannot own this kind of work, which seems psychologically alien to them. Therefore, each epic is noteworthy for the fact that it is built primarily on the ethnopsychic mentality of its people, its ethnic aspirations, dreams, visions, views. In other words, people should see themselves and their psyche in a work of art. Works alien to the psyche remain nationalized.

In this sense, the epic “Gorogly” is an enviable epic. It is distinguished by the fact that it is built on the pure national mental state, relations, ie ethnopsychology of the Turkic and Uzbek and Tajik peoples.

We see this in situations ranging from simple human relationships to complex conflict situations.

MAIN PART

This kind of ethnopsychology is even more evident in Avaz’s attitude towards his father, mother, children, and Chambil. Different psychological states of the protagonist are tested by the devotees through different situations, situations.

In the epic “Zulfizar and Avazkhan”, Avaz encourages his father and states that he is ready to serve instead of his father in order to solve the problem caused by the alien pottery.
... Xizmatkor aylagin Avaz qo‘zingdi,
Sen turgin, menga xizmat lozimdir,
Qo‘ldan berma, ota, Chambil elingdi. [1. 4]
Make a servant, Avaz your lamb,
You stay, I need service,
Don’t give up, father, Chambil people.

In fact, such an approach in the epic, that is, the representation of the son as the father’s catcher of cats and such an attitude towards the father, is an ethno-specific and peculiar manifestation of ethnopsychology. As a hero in the folklore, Avaz acts and speaks in accordance with all the requirements of ethnopsychology. This is one of the most important criteria of an ethnic alpine. For this reason, Avaz, even though he is angry, never rises up against his father Gorogly and does not act contrary to ethnopsychology. He should be an example to the ethnos not only physically but also spiritually and morally. That is why bakhshis create the epic hero they create on the basis of the moral and spiritual beliefs of the ethnos. In most of the epics associated with Avaz, knowing every word, gesture and state of Gorogly as a law, Avaz begins to fulfill his childish duty. In general, the child is obliged to please the father. For this reason, even when Ahmad Khan is angry with Ahmad Khan’s box, he does not look straight at his father, disrespect him or raise his head against him. He

unconditionally accepts every judgment of Gorogly.

In the epics “Oltin Qaboq” and “Malla Savdogar”, Avaz does not hold a grudge against Gorogly, even though his children were sold and deported because of Ahmad. Avaz is not arrogant in front of Gorogly, he does not speak against him.

Tirik borman, qaytarmasman so‘zingni,
Qiyomatli bolam deding o‘zimni!...
...Xudoyimni lozim ko‘rgan o‘zimni,
Bir xudoyim bo‘lar menga mehribon!”[2. 20]
I am alive I will not return your word,
You called me a doomsday boy! ...
... I found myself in need of God,
I will have a god who is kind to me

The Uzbek people, in general, according to the psychology of the people of the East, the fact that the son does not repeat the word of the father, to serve the father until the resurrection, to say “father agrees, God agrees” are the most important psychological attributes of our ethnos. It is true that the historical foundations of these kinds of customs go back to mythological notions and views typical of the paternal period. But many pillars and pillars of an ethnos, including its ethnopsychology, are built on the same mythological notions that it lived. Therefore, any mental state and behavior of the epic hero reflects both the social realities of the people who created the epic, as well as their ancient imaginations.

In general, such an attitude, characteristic of ethnopsychology, further enhances the qualities of the protagonist, inspires self-respect and envy. In the epic “Balogardon”, when Yunus, the fairy, gets angry and takes Girat away, Avaz encourages his father, who is depressed, and supports him spiritually, and

promises his father to bring both the horse and Yunus.

Ota, eshit mening aytgan nolishimni,
Yolvorib xudoyga soldim ishimni.
Och ko‘zingni, ko‘tar ota, boshingni.
...Boshimni sarf qildim Eram yo‘liga,
Eram boqqa talab qildim, otajon... [3. 12]
Father, hear my complaint,
I begged God to give me my job.
Open your eyes, father, raise your head.
... I spent my head on the path of Eram,
I asked Eram for the garden, father
An epic alpine adventure ensues, and the voice
brings back both Yunuspari and Girat.

Unwilling to return, Yunuspari deceives Gorogly that he is dead. This lie of Avaz is also a psychological method, reminiscent of the hadith, “The lie used for peace is not a sin.” Avaz uses lies to reconcile his father and mother. But this lie was a lie made for a good cause, for the peace of his father, as well as the country.

Although the voice is captivating, it reveals the most important aspects of the ethnopsychology of the alp in its relationship to its father Gorogly.

Falling in love with Gulihiromon, Gorogly tries to explain to him that it is dangerous to turn Avaz, who is on his way to fetch him, out of the way. But Avaz stands firm in his opinion, in this respect he proves that he is a worthy successor to Gorogly.

“Avazkhan: Ey Father, do you back down, brave man? It is the work of a nomad to back away from what he has said. If there is ten years on the shore, it will hit, and if it says hit, it will hit the boy. If you are a thousand years old, Avaz’s age, if you don’t answer for this charm,

cut off the head of a hero like me, - he says. [4. 10]

In the epic “Malikai ayyor”, Gorogly falls in love with the princess, presses her breasts to the ground, and while depressed, Avaz begins to realize his father’s dream.

Ota, eshit, men aytgan nolishimni,
Sel qilib to‘karman ko‘zdan yoshimni,
Och ko‘zingni ko‘tar, ka‘bam, boshingni.
...Ota, eshit, mening aytgan tilimni,
Xizmatkor aylagin Avaz ulingni. [5. 7-8]
Father, hear my complaint,
I will pour out my tears,
Open your eyes raise your head, Kaaba.
... Father, hear the language I speak,
Make a servant, Avaz your son

It is in such situations that the spiritual world of the alp seems to fit the true ethnopsychology. As we can see in the example, no matter how alpine and powerful Avaz is, he considers himself a servant to his father. This attitude is also reflected in the attitude of his mother, Yunus, towards his children. In this relationship, Avaz is portrayed as a capable child, a father who sacrifices his life for the protection of children, a helper to the weak, forgiving, tolerant, and with these qualities he becomes a hero of the people’s ideal. The epic hero is so valuable that his qualities and attributes reflect the qualities of the whole nation. Avaz’s attitude towards his father, in general, his qualities are in fact the qualities of the nation, the people. People express their qualities and virtues through ideal heroes.

We see a similar situation in the Tajik version. In the Tajik version, too, Avaz responds by putting his hand on his chest and bowing when he sees his father or when he orders something. Or he gets permission from his father first to do

something and listens to his father’s judgment with his hand on his chest and his head bowed.

As can be seen from the examples, since the ethnopsychology of the two peoples is close to each other, both the spiritual world of the protagonist and his attitude to his parents and relatives are almost identical, derived from epic traditions.

Both Avaz embody the most positive aspects of the nation.

The epic protagonist is first and foremost manifested by his heroic qualities. We see this in the bright plates and lines in the epics of both peoples. In both epics, Avaz’s struggles with evil forces such as giants, witches, invaders, traitors, and enemies reveal his epic world, his spiritual world, and his psychology.

In the Uzbek epic “Gavdaroz”, the fight between Avaz and Gavdaroz giant demonstrates the fight of a real fairy-tale hero with a giant or a dragon, and, in general, the mental attitude of the people to the enemy. The battles with Avaz Gavdaroz in the Uzbek epic and Govdorshah in the Tajik epic are noteworthy in this sense. In both epics, the enemy invades Chambil. So both Govdorshah and Gavdaroz are invaders. In this struggle for the defense of the homeland, the image of Avaz reflects the attitude of the whole nation to the homeland and the invader. In both epics, the Avazlar defend Chambil and fight one on one with Gavdaroz and Govdorshah, In the defense of the homeland, the hero of both versions does not hesitate, demonstrates his courage and bravery, and goes to the invader. Bakhshis further enhance the qualities and characteristics of the hero by portraying the hero in various psychological situations. In the Uzbek epic, Gavdaroz comes to destroy the giant Chambil and take Avaz and Gorogly captive. To exaggerate the heroism of the epic

hero, the bakhshis say that the son of the giant Govdaroz ate the bulls in his cage like a fly, and his lower teeth “flew into the sky like a spear, It is said that the “upper tooth is like a plow” and that it is a giant creature that plows the earth.

The reader is left wondering if there is anyone who can stand such a giant. Such images of his opponent further exaggerate the power of the epic hero. Avaz defended Chambil against such an opponent and told his father that “giants do not look like flies to me.” Govdaroz does not even notice Avaz, he first tries to defeat him through a psychological threat, but also to break the hero mentally without entering the battle. Such mental receptions of the methods of warfare are still preserved today.

CONCLUSION

Even today, athletes make various psychological threats to break their opponent. We witness this in our daily sports competitions. These same psychological threats of epic hero rivals are present in almost all epics. To break the spirit of the epic hero, they call them “young children”, “breast milk has not left their mouths”, “pajmurda”, and their horses “ninachi”, “ant”. Through these threats, they have assessed the power of themselves and the epic hero. Govdaroz uses a similar style to Avaz. “How can you drive me away with a stick like a wheat stalk?” he threatens. It is through this analogy that Govdaroz gives Avaz his first psychological blow. But the epic protagonist does not shy away from such threats. He attacks the opponent, who is several times physically superior and physically strong, and attacks him boldly and courageously: He spins Girkok around the giant's head and starts flying. And he stabs the spear in the giant's throat. But this does not affect the giant “as much as a bee

stings.” Then Avaz stabbed him in both eyes. The Giant collapses screaming and the battle ends with Avaz's victory.

The struggle between Giant and Avaz reminds us that involuntarily Odessi puts a spear in the eye of a cyclops - one eye. Of course, we are not talking here about comparing or interacting these two epics. There is no basis for this here. Like Homer, this scene of struggle is a product of the imagination inherent in folk oral art. But in both epics one thing is clear - the hero is mentally superior to his opponent.

The fearlessness of the voice, the mental superiority of its rivals, will be the basis of its victory. We have not wasted this example. In general, Uzbek bakhshis make extensive use of traditional techniques of folklore, in particular, rhymes, in expressing not only Gorogly, but also Avaz's alpine. This situation is evident in almost every battle and adventure associated with Avaz. Spiritually superior, Avaz, who does not shy away from the mental attack of his opponent, wins. The enemy leaves Chambil. It is in this little epic that we bakhshi use artistic styles to further deepen the characteristics of the epic hero. At the same time, the attitude of the people towards the invaders of the homeland is visible. In general, for the epic hero, the homeland is interpreted as a tribute to the souls, and they deserve to be epic heroes for the same virtues.

REFERENCES

1. Zulfizar and Avazkhan. Epic. The narrator is the son of Fozil Yuldash. Prepared by Buyuk Karimov. Tashkent: Fan. 1942. - p.4.
2. Avazxon. Epic. The narrator is the son of Rahmatullah Yusuf. Tashkent: Writer, 1997.– P.20.

3. Balogardon. Epic. The narrator is the son of Fozil Yuldash. Recorder Buyuk Karimov. Prepared by Hodi Zarifov. Tashkent: Fan. 1966. - p.12.
4. Gulixiromon. Epic. The narrator is the son of the Islamic poet Nazar. Recorder Siddiq Askarov. Tashkent: Fan. 1968. – p.10
5. Malikai ayyor. Epic. The narrator is the son of Fozil Yuldash. Tashkent: literature and art, 1988. –p.7–8.
6. Avazxon. Epic. Narrator: Rahmatullah Yusuf oglu. Prepared by Tora Mirzaev. Tashkent: Writer. 1997. –p. 4.
7. Birth of Gorogly. Narrator: Muhammad Jamrad oglu is a polkan. Prepared by: M.Murodov. Tashkent: Fiction, 1967. – p. 62.
8. Gorogly. Tajik epic. Moscow: Galavnaya Redktsiya Oriental Literature, 1987. - pp. 7–8.
9. Jirmunsky V.M; Zarifov Kh.T. Uzbek folk heroic epic. Moscow: GIHL, 1947. – p. 236.
10. Korogli H.G. The relationship of the epos of the peoples of Central Asia, Iran and Azerbaijan. Moscow: Nauka, 1975. –p. 336.
11. Mirzaev T. Epic and storyteller. Tashkent: Fan. 2008. –p. 410.
12. Jirmunsky V.M; Zarifov H.T. Uzbek folk heroic epic. Moscow: OGIZ. Publish Political, 1947. - p. 303.
13. Beaver and Star. Epic. The narrator is the son of Ergash Jumanbulbul. – Tashkent: literature and art, 1968. –p. 56.