

Comparative Study of Images in the Epics "Yakka Ahmad and Ernazarkhan"

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ABSTRACT

The images of the epics "Yakka Ahmad and Ernazarkhan," which are essential in Uzbek folklore, are compared in this article. Master's students, independent researchers, and doctorate students should read this article.

Keywords: ramanik, plot in an artistic play, knot in an art play, solution in an art play

How to cite this paper: To'laganova Nilufarnigmat Qizi "Comparative Study of Images in the Epics "Yakka Ahmad and Ernazarkhan"" Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-5 | Issue-6, October 2021, pp.1292-1294, URL: www.ijtsrd.com/papers/ijtsrd47632.pdf



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Fiction, like any other creative form, represents the state of mind and thoughts of the characters. There is no fiction when there is no human image. As a result, the concept of the image hero has become a major theme in literature. Represents the image-emblem idea. The image is a representation of life as embodied in the creator's thoughts. In a nutshell, it depicts a human figure in a piece of art.

In his son's epic "Yakka Ahmad," Ergash Jumanbulbul writes a letter to the end of Akbilak's handkerchief. The majority of wedding ceremonies in Uzbekistan are conducted with headscarves and handkerchiefs. A "headscarf wedding," for example, is staged to alert the public about a girl and a boy's engagement. The "headscarf wedding" is one of the mainstays of the wedding system in practically all of Uzbekistan's regions. The "headscarf wedding," according to NP Lobacheva, is one of the Karakalpak wedding's components. The fact that this custom is practiced by other Central Asian peoples demonstrates that the same wedding ring has been around since antiquity. The headscarf's accompanying ceremonies are not restricted to this. In the custom of "hair rubbing," the marriage of two young people at a

wedding, the sarcophagus brought to the bridegroom begins with the "white handkerchief," penetrates the groom's chest, and brushes the bride's hair with a silk handkerchief. It's enough to recollect the "handkerchief dissemination's as a symbolic symbol. At funerals, it is not commonplace for mourners to be given a handkerchief or a belt.¹ “

Surkhail, who was on his way to visit Boysari, who had migrated, in the epic "Alpomish," requested Karajon to come, and Surkhail replied, "I am sending you a handkerchief." Surkhail's comments, "I'll give you a handkerchief by accident," and "I'll wrap a handkerchief as a bride," indicate that the two parties have been engaged for some time, and that a handkerchief is a sign of a girl's marriage and marriage.

Akbilak sews a scarf for Ahmadbek in the epic "Yakka Ahmad." This handkerchief is wrapped around Ahmadbek's waist. The headscarf always reminded Sorihan of his scars after he came to Iran. Ahmadboy's handkerchief reveals that Ahmadbek had

¹Turdimov Sh. Fan nashriyoti. Toshkent 2020

a difficult time and that the "bridesmaids" had a difficult time. The headscarf is used in the epic as an artistic feature to emphasize the love between Ahmad and Akbilak, who had been in love since infancy. The handkerchief's glow is notable in the folk interpretation of the dream. If a girl wears a headscarf in a dream, it is claimed that she will be married in front of her. A young man will marry if he buys a headscarf in his dream. The fact that girls present handkerchiefs, scarves, and handkerchiefs to boys as a "statement of language" stems from the widespread perception of handkerchiefs. In Chingiz Aytmatov's story "Early Returned Cranes", Mirzagul's gift of a handkerchief to Sultan Murad as a "heart expression" shows that the same tradition is widespread among other Turkic peoples. Evidence suggests that the handkerchief serves as a magical symbol of unity in "folk" ceremonies. This symbolism was also the basis for his use in some superstitious practices as a symbol of "marriage, honesty, and love."²

In contrast to this version, Akbilak weaves two gauze cloths from a black thread in Rahmatilla Yusuf's son's epic "Yakka Ahmad." Animals make a flower in the center and a picture of themselves in the middle.

Ahmad is portrayed as a courageous, quick-witted figure who is willing to overcome any barriers for his lover in Ergash Jumanbulbul's son's version of "Yakka Ahmad." Despite his father's objections, he leaves when he receives the letter.³

Like me, pay attention to your son.

For a pal, a yellow flower-faced face.

I'm on the hunt for the departed horn's daughter,
the soul that hit Araz.

Rahmatilla Yusuf's son, Yakka Ahmad, portrays Ahmad as a coward, hesitant, and unconscious person.

Hey, why didn't I go to Kasha,

I did not deal with Akbilakoy,

Unconsciously, Swallow,

And then I didn't see Kasha's messenger?

My cousin had a thought,

The caravan left my grandfather,

I don't know what I want after that,

She was surprised.⁴

Is it possible for me to get to Kasha before the Shahdarshah's deadline for Sarikhan? I pondered if I could match such a powerful ruler. Mother Swallow was enraged by her brother's lack of self-awareness. The protagonist was in a state of uncertainty, lack of self-confidence, and insecurity. According to the epic's logic, the protagonist must possess alpine attributes, such as bravery, perseverance, and the ability to persevere in the face of adversity. In this epic's narrative, we see the polar opposite.

Bakhil Pari is an image in Ergash Jumanbulbul's son's version of "Yakka Ahmad." This image warns of the fierce struggles that will befall Ahmad in the future. In particular, a couple named Bakhiloy came once a week, ten days a week, to talk to the Swallow. The fairy used to say: "A sow came to Chechang-Akbilak and received a respite for a year. Forty bells rang and he was blocking his brother's way in a harbor. Six days later, in a place called Khanchorbog, Boboayyar and his forty disciples were following in his brother's footsteps."⁵

The image of Sursulu's fairy, which logically resembles the image of Bakhil, is incorporated in Rahmatilla Yusuf's son's rendition of "Yakka Ahmad." During the events of the tale, this image can be seen in the backdrop. A swallow is depicted in the foreground. The Swallow himself informs Yakka Ahmad of the tragedies that will befall him in this epic. The swallow will not be told by Sursulu or Romchi. He is aware of the situation. The Swallow is believed to have listened to the elders here in the epic. If this is the case, it follows that Ergash Jumanbulbul o'g'u's epic "Yakka Ahmad" was performed earlier than this rendition, and that the people were aware of it. That's why Swallow is well aware of the plot. Also, Ahmad did not look at Sursulu, whom he met on the way.

In Ergash Jumanbulbul's son's version, Ahmad Bakhil confronts the couple. The protagonist is then sucked into the vortex of events. The Bakhil curse is one of this option's qualities. Bakhil curses Ahmad at the opening of the play. The hero is then sucked into a whirlwind of strife. In the Holy Qur'an and Hadith, there are three sorts of curses:

1. Parents
2. Incomer
3. The oppressed

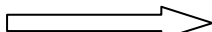
²Turdimov Sh. Fan nashriyoti. Toshkent 2020.

³ZO 'FA Inv 22.Ergash Jumanbulbul o 'g 'li, "Yakka Ahmad"dostoni

⁴T.Mirzayev. O 'zbek xalq baxshilarining epik repertuari 1979.

⁵ZO 'FA Inv 22.Ergash Jumanbulbul o 'g 'li, "Yakka Ahmad"dostoni

The image of Bakhil Pari is a man who is sincerely upset: he is depressed. That's why he was cursed. After that, the hero went through a lot of hardships. While the curse is the knot in the story, the prayer of Bakhil is the solution. That is, with the help of Bakhil, the tragedy in the hero's life came to an end.

anatema  blessing

In short, the curse prayer contradicts the rendition of Yakka Ahmad's tale. The fact that the image qualities are methodically hidden is likewise obvious. The image of Ernazarkhan is a devoted buddy in both versions of the epic "Yakka Ahmad." Ernazarkhan was a khan in that realm before Karakhan, according to Rahmatilla Yusuf's son's epic "Yakka Ahmad." He was married to Akiloy, whom he adored.

Ernazarkhan is from Balkh, according to Ergash Jumanbulbul's version. She is said to be hunting with a group of forty young men. She does not have a husband. He is inspired to marry Bakhil towards the end of the story. According to the logic of the epic, at the end of the epic, the heroes achieve their goals and logically correct.

The character descriptions in the story have a great artistic value. The author admires the characters in a favorable light and sharply condemns the characters in a negative light. We must pay close attention to the passages in the epic in order to have a good understanding of this.

The elderly woman gave birth to a baby girl named White, and the women gave birth to a baby girl who was the White couple's maid. He was just a white dude, plain and simple. The protagonist is clearly the

boldest of the White maids, based on the description given to her. His image is a reflection of his life. She is also a formidable opponent. The role of this character in the development of events in the work, as well as in the development of the heroes of the epic is significant. Besides, the epic "Ernazarkhan" is inconceivable without this character. If the image of White had not been included in the epic, the course of events in the epic would have changed significantly.

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