

THE IMAGE OF AN ETHNIC HERO IN DASTAN STORIES

Barno Abdullaeva

Doctor of Philosophy (PhD) in Philology

Urgench State University (Uzbekistan)

Abstract:

This article, based on the richest factual material, examines the image of the ethnic hero in the dastan stories, provides judgments regarding his artistic originality, and contains a number of theoretical views on the essence of positive and negative images. It is noted that an important place in the epic is occupied by motives that determine the hero's virtues, his patriotism, punishment of oppressors, the struggle for justice and truth, and the achievement of life-affirming goals. In addition, an important point is that in the dastan stories the ethnic hero and the image of the horse should be considered as a holistic unity.

Key words and expressions: Image, dastan, dastan story, ethnicity, epic, Gorogly, ethnic hero, war horse, Girat, negative image, diva, classification of images, Khorezm, Ashikname, plot, artistic depiction.

Introduction

The images in the dastan stories of Khorezm were not chosen by chance. They represent a poetic expression of the people's highest ideals, their bright thoughts about the future. In the portrait and the character of these images, literally everything acquires a certain significance: from their clothing and jewelry to weapons and the presence of a fighting horse companion. They embody the landscape of his native places, folk customs and beliefs, his worldview and way of life.

According to this, the images in the dastan stories can be conditionally classified as follows:

- 1) images of ethnic heroes (Gorogly, Avazkhan, Tahir, Majnun, etc.);
- 2) images of lovers and a rival (the main characters of romantic dastans);
- 3) symbolic images. Images of this type, based on the aesthetic function performed in the dastan stories, differ from each other.

Each of them has its place in the aspect of ensuring the artistry of the written stories. Through a separate consideration of this system of images, we will try to study their essence.

MAIN PART

We chose the image of an ethnic hero as the object of study based on the cycles of dastans about Gorogly and "Ashikname". When studying these cycles, the following were used: a descriptive method, which includes a generalization of the collected material, and a comparative method, which made it possible to identify the specifics of the texts being studied.

The images of the heroes of the ethnic group in the dastan stories, as usual, are depicted as the personification of justice, courage and bravery. They do not drown in water and are not afraid of fire, they eliminate oppression and violence, punish traitors, and seek justice. These images are valuable from the point of view of expressing the national spirit. In the dastans of the "Gorogly" cycle, the main character Gorogly appears accordingly in the folk ideal. Although at first glance Safar-kose seems to have certain positive qualities, in reality he is the image of a traitor. Gorogly, having grown old, goes on a journey in order to test his warriors, while he spreads a rumor about his death, and Safar-kose is the first to embark on the path of treason. As he begins his campaign to conquer Chamlibel, Gorogly suddenly appears. The episode in which Safar-kose, racing on a horse, directly encounters the embodiment of justice Gorogly, is described as follows: "Safar-kose, noticing Gorogly, immediately stopped his cry and began to wheeze like a rooster admitting its powerlessness" [1: 442].

An ethnic hero alleviates the suffering of the people, frees them from oppressors and traitors. Gorogly is the brightest example of such an ethnic hero. The image of Safar-kose contributes to a more vivid depiction of the heroic deeds of Gorogly. In particular, in the dastan "Slandered," he slanders Yunus peri for malicious purposes; when the deception is revealed, Gorogly summons him to his place for punishment. However, "...having learned about this, the spit moves to the adobe storage room, where it lies exhausted, like a colt left without food" [1: 267]. In the dastan "The Old Woman," the old woman who stole Gorogly's horse is depicted as a "lop-eared monkey that has risen from the grave" [1: 212].

In the given stories, the external appearance of the image of the ethnic hero - his portrait and inner world - character and state of mind are presented in organic unity. In particular, in the first dastan of the "Gorogly" cycle, the fact that the folk hero Gorogly stands out sharply among others with his physical strength, his appearance is depicted as follows: "Stately, two and a half fathoms tall. The width of the shoulders is one fathom, a stately young man with a lush mustache and a burning gaze" [1: 45]. Dastan stories differ from other types of epic works in that as the plot progresses, the idea can be supplemented in every possible way, enriched with a new artistic depiction and the development of action. There may also be definitions here that differ from the previous image. For example, if in the above description of Gorogly the coverage of his shoulders was determined to be one fathom, then in the following episode another half fathom was added to his description: "Riding on a winged horse, two fathoms tall, shoulder width one and a half fathoms, a young man with a lush mustache and with a burning gaze" [1: 49]. It is also noteworthy that in the future attention is focused on the image of the war horse of the hero of the epic. And in the following description, the characterization of the folk hero is even more effective: "riding a hot winged horse, a stately young man with shining eyes, a lush mustache, capable of easily lifting a whole bull on each shoulder" [1: 55]. This definition uses the following epithets: "majestic..., capable of easily lifting a whole bull on each shoulder." It is clearly seen that what is depicted in each part of the plot comes from the dictates of reality and the prescriptions of artistic

logic, adding new touches to the portrait of the national hero.

It is impossible to imagine the image of an ethnic hero without his war horse. Therefore, after describing the appearance of the main character, attention traditionally follows on the characteristics of the horse. Because, just as it is impossible to interpret the actions of Alpamysh without his horse Baychibar, the image of Gorogly cannot be fully depicted without Girat. For all the achievements of an ethnic hero are directly related to his war horse. The description of Girat helps to make the appearance of Gorogly more impressive, who appears as a subject who resolves all life's adversities: "With each step, Girat covered four fathoms, with each jump – forty fathoms, white foam came out of his mouth, his tail and ears were stretched like a string, all ready to search for the fabulous Mount Kof" [1: 61].

The past of our people is inextricably linked with horses. Because the culture of the Turkic peoples, their invaluable contribution to world civilization, their honorable place in the military sphere, the creation of great powers - all this is entirely connected with the horse. The following words of the German ethnographer William Schmidt indicate the recognition of this fact by European scientists: "The earliest race that became sedentary in Central Asia and began the domestication of wild animals were the Turks. The horse was first domesticated by the Turkic tribes and they were the first to ride it" [2: 102]. These views of the scientist are of particular importance in terms of revealing the origins of the use of the image of a horse in the dastan stories along with the folk hero, showing the true reasons for this phenomenon.

And in the scientific literature related to the history of Khorezm, there are also many examples of how this creature was immensely revered here. In particular, one of the Russian travelers who visited Khiva at the beginning of the 19th century left the following very valuable information about it: "When I was in Khiva, I really liked the local argamaks. Their main food is jugara; they are unpretentious and are able to travel a four-day journey without food. They are adapted only for riding, slender, lean, with a straight posture, an elongated jaw, lightweight... A pound of dzhugara makes ten days' food for an argamak and costs 70 kopecks... When a horse gallops, its body stretches out like a hare. His speed is twice as fast as our fastest Russian horses; Argamaks are smart and gentle, cross rivers without hindrance, are loyal and easy to train. In these places, an argamak costs a hundred rubles, and sometimes more" [3: 96]. This example confirms the enormous importance of horses for the population of Khorezm. The fact that from ancient times our people revered the horse, cared for and bred thoroughbred horses, which they used to ensure their security, development and prosperity of the country, and increase their national status, was naturally reflected in the dastan stories.

Usually, to the extent that the leading positions in the stories are occupied by the motives that determine the hero's merits, his patriotism, punishment of the oppressors, the struggle for justice and truth and the achievement of life-affirming goals, such an important aesthetic function is performed in this process by his constant companion - the image of a war horse. Gorogly's words from the dastan "Yunus Peri" testify to the inextricable connection between

the ethnic hero and his horse. As much as the Turkic people revered the heroes of the epic and glorified them, they valued the horse, which was considered a full participant in their life and adventures.

Otim G'iro, jonim G'iro,

Seni mingan topar murod.

Dushman esa bo'lar uyat (Literal translation into English: *My horse Girat, my soul Girat, Your rider will achieve everything*).

For the Turks managed to conquer the whole world with the help of a horse, and with its help they realized all their cherished desires. On horses they covered enormous distances and solved complex problems. The above words of Gorogly also embody similar content. The heroes of the ethnic group talk with their horses, and in other cases even share their secrets. As noted in Magtymguly's poem: "A dashing horse feels like people," and indeed, the horse foresaw the desires of its owner in advance. The state of Girat, who heard the above words of Gorogly, as well as the statement: "The enemy will be put to shame".

Examples of this kind indicate that without an ethnic hero and his horse, the epic cannot acquire its integrity. All the achievements of the hero of the ethnic group equally belong to his horse. That's why he values his horse so highly. If a horse paves the way for the hero, then for his steed he is ready, if necessary, to sacrifice his life. For example: Gorogly, having lost Girat, "bleeds out".

Gorogly, who is in such a sad state, seeing Girat, falls unconscious from immense joy. When the hero regained consciousness, the following impressive scene took place: "he began to grab the horse by the neck, Girat, recognizing him, neighed and began to sniff, taking a stance, began to rush towards Gorogly. With the words "oh, my precious horse, dear creature," he began to kiss his horse with all his heart" [1: 123].

From the above examples, it is obvious that in the dastan stories the ethnic hero and the image of the horse should be considered as an integral unity. According to the interpretation in Turkic dastan stories, not only the national hero, but also the fate of the entire country is inextricably linked with the horse. The definition of Ghirat by the epithet "pillar of Chamlibel" is based on this truth. In this regard, Girat does not trust everyone, even Gorogly's close people. For this, at the very least, the mediation of the fabulous creature Soki Bulbul is necessary. Because asking Girat is equivalent to begging for someone else's life. When the character of the Dastana story, Nurali, says the words: "... I want to take Girat out of the stable," "... Bey Avaz, probably having lost his mind and self-control, says the following words in this regard: "Don't darken my position, don't question Girat", but ask for my soul". Examples of this kind indicate the great importance of the image of a horse in the structure of dastan stories. Because for the Uzbeks and, in general, for the Turkic peoples, the horse was perceived not only as a means of transportation, but also as a close friend, incapable of treason, a reliable comrade.

The image of a horse also occupies an important place in the depiction of battle scenes in the dastans of the "Gorogly" cycle: "After the completion of Gorogly's speech, Girat began to

overcome stone mountains, steppes and lakes, sandy deserts, autumn gardens, gradually reaching the town of Chamlibel” with his gaze” [1: 94]. From this text it becomes clear that the main emphasis, even in comparison with the main character, is on the actions of the horse. The fact that the image of the arrival in Chamlibel is not of Gorogly, but of Girat, confirms this judgment. And the following example seems to depict the progress of Girat, and contextually, the hero of the dastan story Gorogly: “Rapidly crossing a number of territories, mountain gorges, steppes and lakes, we reached the Turkmen desert” [1: 134].

CONCLUSION

Negative images in dastan stories perform an important aesthetic function in the aspect of providing the opportunity for a more detailed perception of the merits of the heroes of the ethnic group. The characteristics of the appearance of these characters evoke a feeling of hatred in the listener. For example, the appearance of a diva from the dastan “Khuriliko and Khamro” is conveyed as follows: “A terrible creature of gigantic stature, the head is like the dome of a tower, the mouth is like a smoke hole, the nose is a gutter, the back is a ledge, the nails are brickwork, the legs are logs” [4: 293].

This kind of negative characterization is also used in relation to individuals from the dastans.

REFERENCES:

1. Рождение Гороглы [in Russian: Born of Gorogly]. – Tashkent, 1967.
2. Kafes ogly Ibrahim Тюркская национальная культура [in Russian: Turkic national culture]. – Istanbul, 1988.
3. Поездка торговца Абросимова в Хиву [in Russian: Trader Abrosimov's trip to Khiva]. – Saint Petersburg, 1860.
4. Ашикнаме [in Uzbek: Ashik-name] // Edited by prof. S.R.Ruzimbaev. – Urgench: Khorezm, 2006.