



COMPARATIVE STUDY OF IMAGES IN THE EPICS "YAKKA AHMAD AND ERNAZARKHAN"

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Annotation:

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.

In Rahmatilla Yusuf's son's epic "Yakka Ahmad," the White Mother: She's incredibly full, ripe as an apple, with swollen, swelling, full breasts that resemble the moon, and she's smiling in her head. Yakka Ahmad had gone insane, had fallen in love with the horse, and had completely forgotten about the caravan patriarch. From the photos, it is apparent that Akbilak has matured into a stunning young lady. At the same time, in comparison to other versions of the epic, Akbilak is a vivid, daring, strong, and perceptive picture in this rendition. This notion is confirmed during the epic's events. Realizing the cunning of the forty executioners, the white man puts them in a wet boiling pot and throws them out. One by one, the executioners, who had fallen into the cauldron, surrendered.

No other rendition of the epic contains such bravery on the part of the protagonist. So, where Boysari lacked guts, Akbilak possessed it. Akbilak was Akbilak, and Akbilak was Akbilak. She grabbed the ears of forty wandering executioners by the ears and cooked them in a wet cauldron, as if she had immersed a six-year-old child in a boiling cauldron. he would throw. Without understanding it, the executioner leaped into the pot and perished. As a result, Akbilak Ayim killed all forty executioners by immersing them in a boiling cauldron.



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It is worthwhile to explain the meaning of the name Sarixon. The word sarixon is divided into sar + i + xon core parts. Sar is derived from the Persian word 'li', which means head. I is the Persian suffix. The khan suffix is a horse-making suffix belonging to the Uzbek language. The word "head" is not used to refer to the human body, but to the head, that is, the head (large). This means that the khans are great.

Looking at the derivation of the word Karakhan, we can see that the Karakhan dynasty controlled Central Asia in the 10th century. According to historical accounts, the word "Karakhan" meant "great might," hence the Karakhan dynasty's name. This was a formidable dynasty. Black is a mourning color in Russian, Turkish, and European countries. In some Asian countries, it is a sign of power. As a result, Karakhan denotes a great and powerful khan.

In the epic "Ernazarkhan," there is an image that stands out as one of the most visible. It's a dedicated image. In the epic, he only appears once: standing down and flinging stones. Bakhshi describes the image with sharp criticism. After all, he is also a fan of the Fairy Tale.

He is putting in long hours. It is vital, according to the epic logic, to have the strongest and most powerful heroes. From the beginning to the finish of the novel, such a hero must demonstrate his worth by fighting in ferocious conflicts and triumphing.

He has been chastised because his image of a laborer is unfit for a wise man. A ninety-one-and-a-half-foot-tall goose, with a snub-nosed, crane-necked, yellow-eyed, one-eyed, snub-nosed, charcoal-like, white-toothed, child-like appearance, stood toe-to-toe. The land will be deserted even if he builds two houses. Return to the reality that the Wise Men are adored by such unattractive children.

The characters in the epic are mostly nouns and adjectives. In particular,

Qora+xon	adjective+noun maker add-on
Oq+bilak	adjective+noun
Sari+xon	accessorial+noun maker add-on
Oq+qiz	adjective+noun
Er+nazar	noun+noun



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Cho'pon meets Ernazar. "Snow White" is the name of the film. In neither variant of the past participle, this noun suffix appears. Snow is a beautiful, white, and gentle natural occurrence. Cho 'pon is a white man who is naturally compassionate. As a result, this image resembles the name-body. This image provided Ernazar with his cho-ponic attire and aided him in reaching Chin during the course of the story.

We must separate the photos into two groups when analyzing the events of the narrative. There are two types of images: leading images and supporting images. They who appear in both versions of the epic and aid the protagonists in tough times, are examples.

The role of the above-mentioned images in the events of the work is significant. Without these images, the course of events would have changed completely and would have played a decisive role in the fate of the protagonists.

Ergash Jumanbulbul's version of the epic "Yakka Ahmad" depicts a horse. This image is brought into the whirlpool of events. The horse, like man, is active in the course of events.

When Boztarlan, the horse standing in the Khanchorbog, sees the cunning man with all four legs on the ground, he cries. The sobbing of the wicked makes the sky and the earth shake. The sound of the horse's neighing was too much for the mountains to handle. The beast smashed its head against the crowd and cried like a human. The horse did not reach its feet, no matter how hard it shook. He bit the black ground and sobbed like a man in the end. When we look back at Ahmad's childhood, we can see that Tarlan was born when he was seven years old. Tarlan is now in the top seven players. In terms of a symbolic point, the number seven implies mysterious. Just like humans, they have human senses. In other versions of the epic, however, we do not find such an active movement of the horse.

Ergash Jumanbulbul's "Yakka Ahmad" version also contains epic formulas. Including:

The horse begins to bark,
Morning wind,
With a sigh of relief,



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A copper trumpet sounded.

It is known that when an arrow is fired from a bow, it moves forward rapidly. The author describes the protagonist's intense desire to move forward on horseback.

A horse galloping down a steep incline,
Pay attention to what I'm saying,
Ahmadjan ascended to the summit of Mount
Milkar in forty nights and forty days.

The horse is characterized as speeding in the aforementioned epic formulas. He is said to have walked for forty days and nights and climbed a mountain in his spare time. Ahmad is not a simple character; the author refers to him as a young guy throughout the poem. We are aware that God's ascension is imminent. On the night of Me'raj, our Prophet contacted Allah and climbed to Allah's presence. It is conceivable for a young guy to be closest to God in this way.

In the course of such events comes another epic formula.
This is the time, don't say anything else.
Be grateful, and don't undervalue your situation;
If this is your counsel, don't settle
With anything less than your maximum potential.

The horse is described as able to overcome this robot, as well as to overcome difficulties. Tarlan stressed that he is able to overcome any difficulties.

When a horse runs, the hills are the gorge of the mountain,
Long distance between the two,
The boy insists, "Give me a name,"
You can't see Khanchorbog's black.¹

The hero's arduous journey to Khanchorbog is vividly described.

I was born with two pearls,
I flew to the address, from the room,

¹Bulbul taronalari. 1-jild-104b.



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20th October 2025

I'm not going to die, I'm not going to die, I'm not going to die.
I wish I was alone, my grandmother.

Ahmad is an only child, as seen by the epic formula above. In recognition of having arrived at the hospital where his parents were left alone. A painful test is the birthmark. This is especially true for parents who are raising their children alone. These are Ahmad's thoughts right now. He is not afraid of death. Ahmad wishes to return home and brighten his parents' smiles. However, fate had other plans. Epic formulas all have similar meanings. The picture of Ahmad connects all of the above epic formulas. The image of Ernazar unites the epic formulae in later versions of the epic.

A synecdoche is a type of meaning that transfers the name of an object to the name of its part and vice versa. Ahmad remembers his loneliness and says in his grief:

I don't have a hoof left

In the text, the word hoof (part) is used in the full sense of child, child. This means that in the absence of a descendant, the lover quotes a byte.

In the next lines, the protagonist heightens the tension and emphasizes the preceding points more clearly.

I've used up all of my nails.

Child, child is the meaning of the word quote (part) (whole). Ahmad's previous thoughts have now become solid. He is heartbroken to announce that he has no descendants. After all, the point of life is to marry and start a family. Life, it has been claimed, is pointless.

The bytes' rhyme is also bright and distinctively constructed, like a string necklace. For example:

I was a king, I was a shepherd,
I was gold, I was gold,
I was expensive, I was cheap,
I was right, I was right.

The art of tazad is used in the above quartet's rhyming words. The art of tazad is used in each of the four verses, which is unique.

To 'ra-pirdon, king-cho 'pon, gold-cho' yan, expensive-cheap.



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20th October 2025

To highlight the significance of the lyrics, the epic "Yakka Ahmad" uses a rhetorical question in praise. Including:

Ilohi Akbilak o'lsin yoronlar, Ilohi Akbilak o'lsin yoronlar, Ilohi Akbilak
How am I going to put up with these fires?!

It's a byte that says, "I can't take it anymore." That is, the meaning is conveyed without the use of words.

The protagonist's fast crossing of the road provides a sense of belonging and wonder during Ernazar's voyage. The forty horses owned by Ernazar run along the route. He swallowed in the parched desert, despite his colleagues' protests. He whipped his horse around the hills, sprinting up and down. This epic also illustrates the protagonist's mental state. When Karakhan saw Ernazar's body, the tears that spilled from his eyes looked like blood. That is to say, the child's heart was broken by pain, and tears, not tears, streamed from his eyes. Karakhan passed out.

The horse's mental state is also discussed. The horse cried, poured tears, wailed in all directions, and hurled himself on Ahmad like a human creature. Had it not been for these images, the epic would not have been so powerful. Because the mental state of each image is convincing and 'touching'. "I have a word for you, listen to me. Will you bring Ahmad back to life with so many tears ?!"

It is understood that you will not be able to wake Ahmad even if you cry so much. In addition, the sentence is rhetorical. The meaning of indivisible is expressed by a participle.

Ernazar's meeting with the dragon is the epic's knot, according to Rahmatilla Yusuf's son's rendition of the epic "Ernazarkhan." In the epic, the Evil One disguised himself as a Wise Man and tried to rid the heroes' lives of horrors and misfortunes. The epic's answer is revealed when Akilay assumes the form of a man, fights, and defeats Ernazar. The epic "Ernazarkhan" by Rahmatilla Yusuf o'gli discusses the metamorphosis of a lady into a man through analyzing the events of the epic. Ernazar assumes a woman's clothes in the poet's epic "Ernazarkhan" in order to view the wound he loves. This means that the protagonists were active in the development of the epic, even if they



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20th October 2025

wore women's and men's clothes in order to achieve love. Rahmatilla Yusuf's son's epic "Ernazarkhan" depicts the motive of death. The epic story is brought to a close by the beat. The epic events are logically a logical continuation of the epics "Yakka Ahmad" and "Ernazarkhan," according to the plot development of the epic events. There is no wedding motif at the end of the Polish version of the epic "Ernazarkhan." There should be a wedding motif at the end of each epic, according to epic logic. There is a 'wedding motivation' in other versions of the epic. The ceremony takes shape as epic shapes are transformed. The study of components of this archaic epic form that are directly tied to the rite is critical to understanding the epic's fundamentals.

In the epic "Ernazarkhan" when Sangilkhan went to the wedding, Zakharboy:

Turn on the light,
Bend your body as you say goodbye!
After bringing the wedding,
Don't put flour in your mouth!

This sentence reflects an ancient ritual. One of the magic tricks of the wedding ceremony is to put flour in the mouth with good intentions. In the later parts of the epic, the ceremonies continue gradually. Looking at King Sangilkhan, Qahhorboy says:

The horse puts straw in the saddle, smokes,
The day of the wedding is called the sheep, the moon.
He puts this smoke in his head.
He swallowed the smoke, fainted,
Do not fight, do not fight,
That's the way it is with us.

It is clear from this passage that on the day of the wedding, a fire is kindled following the flour grinding rite. From the start, it smells like smoke. Even today, the wedding day fire ceremony is one of the old ceremonies that has been retained in all provinces. A magical ritual is the fire ceremony. Fire is a mystical force that guards against bad spirits and natural disasters, according to old religious beliefs. That is why the bride and groom get their heads shot off. The



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20th October 2025

bride and groom are encircled by the fire. Epics are intrinsically related to rites. In order to illuminate the historical foundations of the rites, it is natural to refer to the epic. Only when we study the motives in the epic in a comparative study with the ceremonies can their meaning be revealed more fully.

An example is a proverb. Such a word beautifies the word, makes the concept more understandable, and makes it brilliant and effective. Over time, many terms become outdated. Proverbs change as well, albeit at a much slower pace. As a result, linguists examine proverbs in a language to ensure that they are acceptable for the speakers' age and level. The scientific examination of the set of proverbs of languages is given a lot of weight at the moment. Proverbs are developed not only from the resources of language, but also because of their unparalleled power. This necessitates a more in-depth examination of the widely utilized articles in speech. All versions of the epic have proverbial examples. Consider the following scenario: The term is smaller than a bone and smaller than a stick. A wound caused on the heart by the tongue, it is said, does not heal and instead goes through the bones. Following that, there is evidence that as the population grows, so does the number of taxes and revenues. A proverb about a lonely youngster reads, "A lonely child is a bad proverb." A person with a single child is considered to always have a healthy child. Swallow is delivering the truth to his starving brother, even if he is bitter, and that he must battle for his wife, according to the saying "A friend speaks bitterly, an enemy smiles." The bridegroom said, "If a mouse finds a nest, it will cost a thousand coins." Purpose: They were ready for anything to escape. In the following passages, the proverb "Do not honor a stranger" is used to mean that no one pays attention and hospitality to a stranger. Sangilkhan said, "To the child of yours, you go back to the field." Purpose: If your child turns out to be dirty, you tell a stranger how much you care. What's wrong with others, it's all your fault.

After all, he saw your upbringing. "A cow gives birth to a body, and a suckling gives birth to a mother." Purpose: It is the mother who gives milk, not the one who feeds it. Only the person who gives birth is the mother. "When a cow's hair is straight, it gets fat." Purpose: if the cattle are well fed, they will



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20th October 2025

gain weight. "A saint who breaks an eye, a chorus who brings water." It is simple to break an eye, but it is tough to bring water. The person who smashes his eye without doing anything is praised, whereas the person who carries water with effort is ridiculed. "The fugitive is without protection." There is nothing wrong with a runaway, and there is no penalty for fleeing; "Lonely is worse than wild." Loneliness eats away at the opponent like a parasite. It hits him in the head. "From the snake's nest came a lovely word, and from the knife's sheath came a harsh phrase." The goal is for any furious person to soften a good word. A person creates adversaries and calamities for himself by using harsh words.

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