

POETICS OF PSYCHOLOGICAL EXPERIENCES AND INTERNAL DRAMATISM IN THE EPIC "QIRONXON"

*Chirchik State Pedagogical University
Doctor of Pedagogical Sciences, Professor
Tadjixon Sabitova*

Abstract: This article analyzes the artistic craftsmanship employed in creating the characters of the epic "Qironxon," specifically focusing on the inner world of the personages, their spiritual suffering, and the poetics of internal dramatism. The study examines the connection between psychological experiences and the progression of events within the compositional structure of the epic, as well as the contradictions in character traits and their expression through monological speech. Furthermore, it highlights the traditional and unique methods used by folk bakhshis (bards) to depict the complex processes inherent in the human psyche.

Keywords: folk epic, "Qironxon," psychological experience, internal dramatism, poetics, characterization, psychologism, monologue, conflict, bakhshi craftsmanship, artistic representation.

In Uzbek heroic epics, particularly in works such as "Alpomish," the "Go'ro'g'li" cycle, and "Qironxon," the poetics of psychological experiences and internal dramatism constitute a central factor of the artistic foundation. Within the epic canvas, the hero emerges not merely as a physical force combating external enemies, but as an individual possessing a complex inner world, conflicting thoughts, and profound emotions. The depiction of psychological experiences in these epics often intensifies at the intersection of the hero's duty to their people and homeland versus their personal destiny—moments where internal dramatism reaches its climax.

For instance, the hero's reflections before embarking on a journey, the pain of separation, and their psychological state in the face of loyalty and betrayal—though within traditional epic frameworks—become deeply individualized through unique lyrical digressions and monological speech. The poetics of internal dramatism primarily manifests through the hero's "internal dialogue," motifs of dreams, and the parallel depiction of natural phenomena alongside the protagonist's mood.

Artistic tropes within these epic works—such as hyperbole, metaphor, and epithet—serve not just to describe outward appearances, but to express the "storms" raging within the hero's soul, the agonizing periods of waiting, and the triumph of victory.

The hero's spiritual suffering ensures a logical connection between the plot lines of the epic, enhancing the aesthetic impact on the listener or reader. Especially in scenes of separation and longing (hijron), the lyrical grief demonstrates the mastery of Uzbek epic schools in creating a "psychological portrait." Consequently, the analysis of psychological experiences in epics allows for a scientific grounding of the hero's nature, as well as the artistic-aesthetic development of folklore and the profound depth of the people's spiritual and moral values.

Upon hearing these words from his young son, Odirboy stood in silence, unable to offer any reply. He was left as a knave and a liar. "Why do you remain silent, father?" the boy asked. Then Odirboy said: "Under the pretext of illness, I sold the apples; people have taken them," he said. Then the young child said: "Why did you not fulfill my word?" Then the father, overcome with shame, had no choice but to hand over the clothes. At that, the children's spirits rose; they put on the clothes and smiled inwardly, appearing as grand as a king's son and daughter. "Very well then, grandfather, this time I forgive your sin. You are an Uzbek; you do whatever comes to your heart. But if you do so a second time, I shall punish you. However, be careful," the boy said. But old Odirboy looked on and felt afraid, seeing the children's demeanor. "The children's conduct seems ominous," he thought. Thus, old Odirboy gave his donkey a rest and stayed a while. Sixteen days passed. Once again, Odirboy intended to go to Dormon. He said to his children: "I am going to Dormon. Now, whatever you say, I shall do as you asked," he said. Thus, the children picked the best of the apples and placed them in the pannier, adding pears as well, and filled the pannier. They completed the task thoroughly. Then the pannier was filled. Night fell. At night, the children went to sleep. After the children fell asleep, Odirboy—thinking it would be necessary when he reached Dormon—took a pud of apples outside the garden, carried them to a place a stone's throw away, and buried them. The night passed, morning dawned, and he performed the morning prayer (bomdod). At that moment, the young children awoke. Eagerly, they said: "If you go to Dormon, come back quickly," and they helped their grandfather load the pannier onto the donkey, securing it with ropes from the donkey's chest so it would not tilt. Then Odirboy, saying he would depart for Dormon, addressed the young children—the boy and the girl:

This excerpt is one of the most important sections illuminating the poetics of psychological experiences and internal dramatism in the epic "Qironxon," in which the inner world of the characters is not merely described but revealed through their contradictory actions, silences, and unexpected relationships. At the beginning of the text, Odirboy's inability to respond to his son's reprimand demonstrates a profound

dramatism in his mental state, his psychological defeat before his own conscience, and his feeling of himself as a “knave” and a “liar.” While his lying—saying “I sold them due to illness”—is an attempt to escape inner fear and shame, the dramatism lies in the fact that although Odirboy feels guilty before the young children, because his soul is not yet fully purified, his secret burial of apples again signifies that the agonizing struggle between “old habits” and “newfound responsibility” still continues in his psyche. At the same time, the children’s forgiveness of Odirboy and their setting of the condition “if you do so a second time, I shall punish you” is an unexpected turn in the poetics of the epic, as the emergence of adult-like restraint and spiritual superiority in their psyche further intensifies the dramatism. While the children’s “inward smile” as they put on the clothes expresses the inner satisfaction of an individual who has restored their rights, Odirboy’s “fear” of them psychologically substantiates the exchange of roles—that moral authority has now shifted to the children. The strongest dramatic element in the text is Odirboy’s promising the children on one hand, and secretly hiding apples on the other; this situation expresses the suspension between life necessity and the spiritual ideal in the hero's inner world, and how much his worldly anxieties are intertwined with his performance of prayer. The children's eagerness at the end of the passage, saying “come back quickly,” and Odirboy's address, “I have endured great suffering for you,” reach the peak of psychological involvement, shifting the dramatism from personal interest toward a common goal and elevating the epic to the level of a philosophical work about the psychological complexities of human character.

This passage of the epic “Qironxon” is a vivid example of the poetics of internal dramatism, demonstrating the evolution of the epic heroes' psyche, the sense of responsibility, and the harmony of lyrical experiences. In the text, the inner world of the Odirboy character is elevated to the level of overt dramatism through his speech, wherein one can see that the previous sense of guilt is now intertwined with self-sacrifice and anxiety. Odirboy's confession, “When I have endured great suffering (gulped blood) for your sake,” signifies not merely physical hardship, but the spiritual suffering resulting from the moral purification occurring within his psyche and his boundless love for his children. Here, the internal dramatism manifests in the conflict between the hero's striving to wash away the mistakes of his past and the fear of responsibility in delivering the children's “trust” (omonat) to the king. Odirboy's repeatedly recurring question, “If he asks me to request something, what shall I request, my child?” creates a psychological tension (psychological parallelism) in the poetics of the epic, confirming that the “ego” within the hero's inner world has now completely

renounced personal interest and submitted to the happiness and will of the children. His admission, "My thoughts have become fragmented (kiralı-chiqalı)," openly shows the hero's complex mental state—the life experience of an elderly person and his current anxious state of suspension. The dramatism is also sensed in the psychological preparation for the expected meeting—coming face-to-face with King Alixon; Odirboy's consolation to the children, "sleep without fear or trembling," is actually an attempt to restrain his own internal restlessness. The lyrical digressions and the monologue in the form of an address in this part of the epic connect a chain of complex emotions such as human longing, loyalty to a promise, and fear of the future. Thus, the internal dramatism of the epic is not merely a narration of external events, but acquires scientific-artistic value as a spiritual rebirth in the hero's heart and the moral elevation of paternal duty.

The general analysis of the epic "Qironxon" shows that the artistic power of the work is manifested not only in its epic scope but also in the complex transformations within the characters' psyche and internal psychological dramatism. At the center of the spiritual experiences in the epic lies the "moral rebirth" of the Odirboy character: through struggling with his social guilt and his ego (nafs), he rises from simple human weakness to the level of high moral responsibility. The characters of the children define the ethical dimension of the epic; their spiritual union with nature and unseen forces in the desert environment, as well as the strict demands they manifest toward their father, prove that in the work, "spiritual superiority" is not dependent on a character's age or social status, but on their moral purity. In particular, the overcoming of alienation between the characters through love and repentance, and the concept of "trust" (omonat) prevailing over the ego, strengthens the humanistic pathos of the epic. The poetics of psychological experiences in the epic "Qironxon" is a high artistic reflection of man's self-realization, his sense of duty to family and homeland, and his internal struggles on the path of moral purification.

Analyses show that the epic "Qironxon" is not only an example of adventure or heroism but also an artistic reflection of the human psyche. The internal dramatism within it emerges through the characters' struggle with themselves and their mental states in the face of destiny's trials. The vitality and poignancy of the epic are manifested precisely in the skillful depiction of the characters' feelings, sufferings, and internal monologues. In conclusion, the poetics of internal dramatism in the epic is an important artistic tool that served to deepen the idea of the work and to fully reveal the character of the personages.

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