



On The Variants Of The Epic “Intizor”

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Abstract: Uzbek folk epics are oral monuments that poetically express significant information about the origin of the people, the formation and development of statehood, the lifestyle of our ancestors, their spiritual worldview, and their rich intellectual heritage. This article discusses the variants of one of the most complete and masterfully performed examples of the Uzbek folk epic tradition – the epic “Intizor”, highlighting the distinct features of its versions.

Keywords: Avazkhon, epic, baxshi, variant, hero, character, creativity, artistry, imagery.

Introduction: In the unique spiritual treasury of the Uzbek people, folk epics occupy an incomparable place. In particular, the epics belonging to the “Gorogly” cycle, which have been performed with great affection by epic narrators for many centuries, are considered pearls of Uzbek epic studies. These epics, which not only hold a prominent place in Uzbek folklore but also in the oral traditions of Central Asia, the Near and Middle East, have survived for centuries and spread widely due to their embodiment of many valuable traditions, ideological perfection, rich content, and high artistic quality.

Among the “Gorogly” cycle, the epics well known in Uzbek epic tradition such as “Avazkhon”, “Avazning arazi”, “Avazning uylanishi”, “Qunduz bilan Yulduz”, “Bo‘tako‘z”, “Intizor”, “Zulfizar”, “Gulixiramon”, “Malikai ayyor”, and “Balogardon” are all connected with the name of Avazkhon, where he appears as the main protagonist. These epics narrate the biography of the beloved hero of the Uzbek people, Avazkhon—beginning with Gorogly bringing him to Chambil, recounting his courageous battles, heroic journeys, and his bravery in winning the beauties of various legendary lands.

Although the epics about Avazkhon constitute a separate sub-cycle, Gorogly also appears as a leading figure in them. Within the “Avazkhon” cycle, the two images complement each other: Avazkhon is portrayed as a brave, courageous, and loyal son who is always ready to serve his father, while Gorogly is depicted as a loving father willing to become a shield for his son, sparing no effort—even his life—to ease his hardships.

In this article, we intend to discuss three variants of the epic “Intizor”—those recorded from Fozil Yoʻldosh oʻgʻli, Abdumoʻmin Ibragimov, and Boyqoʻchqor Ahmedov—within the cycle of epics connected with the name of Avazkhon. The epic “Intizor” holds a special place in the biographical cycle of “Avazkhon”, as it depicts the heroism and adventures of Avazkhon.

The manuscript of the epic “Intizor”, as performed by the eminent folk bard Fozil Yoʻldosh oʻgʻli, is preserved in the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore, Academy of Sciences of the Republic of Uzbekistan, under inventory number 10. The epic was recorded in 1928 by the devoted folklore collector Mahmud Zarifiy from Fozil Yoʻldosh oʻgʻli, who lived in the village of Loyqa, Bulungʻur district of Samarkand region. It was written in black ink on one side of striped yellowish paper (22x35 cm), in the old Uzbek script based on the Arabic alphabet, comprising a total of 520 pages. On the reverse side of the last page of the manuscript, the note reads: “Recorded by Mahmud Zarifiy. Samarkand oblast, Bulungʻur district, in the house of poet Fozil, July 1928.” [1]

The “Intizor” epic as performed by Fozil Yoʻldosh oʻgʻli was first prepared for publication in an abridged version by folklorist M. Afzalov in 1949, with a foreword and a brief glossary [2]. That same year, a fragment of the epic was also published in the journal *Sharq yulduzi* (Star of the East) [3]. The abridged version was further included in the *Selected Works of Fozil Yoʻldosh oʻgʻli* published in 1949 [4]. In 1956, a new edition of the epic was prepared by the folklorist M. Alaviya [5]. This version was also included in the second volume of the two-volume collection *Uzbek Folk Epics* published in 1957 [6]. Later, in 1964, another edition prepared by M. Alaviya was published within the multi-volume series *Uzbek Folk Creativity* [7]. Scholarly studies devoted specifically to this epic from the repertoire of Fozil the bard also exist [8].

In the “Intizor” epic of the eloquent bard Fozil Yoʻldosh oʻgʻli, the narrative describes Avazkhon’s journey to Isfahan in search of his beloved, his abduction of Intizor to Chambil, his wounding along the way, Gorogly’s departure in search of Avaz, his captivity, and the experiences of father and son in Isfahan. In this epic,

Avaz’s decision to set out on a journey is based on traditional epic conventions, directly connected to one of the leading motifs in folklore—the dream motif. Avaz, having seen his beloved in a dream, sets out in search of her. Similarly, Intizor also sees Avazkhon in a dream and falls in love with him. The foundation and structure of the plot are thus tied to the dream motif: if Avaz had not envisioned a fairy-like beauty in his dream, the sequence of events would have unfolded differently.

Many features of “Intizor”—such as its motifs, characters, and the characteristic actions of those characters—share similarities with other epics in the “Gorogly” cycle. Below, we present some of these as examples:

In all the epics of the cycle, the homeland of the hero is Chambil. The ruler of Chambil is Gorogly, while his adopted sons continue his lineage. The main protagonists of these epics strive to reach Chambil, defend it from enemies, and serve the khan of the land with loyalty.

The tradition of sacralizing the number forty is clearly evident in the epics. The heroes are accompanied by forty brave youths; female characters have forty handmaidens; and the assistance of forty saints (chilton) is frequently mentioned. In many passages of the epic “Intizor”, especially in the episode where forty youths set out in search of Avaz, the bard lists their names one by one:

Here, behold, on Majdumkoʻk he rides,
Glittering comes brave Hasanjon.

Beside him now rides Yusufxon,
Mounted on his black horse strong...

In honor of Avaz they set forth,
Here comes Asad, and Shodmon too!

Now Xoldorkhon arrives, prancing his steed,
The youths have gathered, their leader among them.

All assembled beside Gorogly,
While the faint-hearted fell behind.

Eshmurod and Toshmurod then appeared,
Jonnazar and Khonnazar joined them too,
Eshmirza and Khushmirza—together they came...

(Mana, koʻring, Majdumkoʻkini minib,
Kelayotir yarqillab bu Hasanjon.

Qavatida yoʻldosh boʻldi bu zamon,
Qora otni minib endi Yusufxon...

Avazjonning hurmatida otlangan,

Sop shakaman, ko'ring, Asad ham Shodmon!...

Ot o'ynatib endi keldi Xoldorxon.

Yigitlar sardori bunda yig'ilgan,

Go'ro'g'lining qavatiga jam bo'lgan,

Patir-satir qo'rqoqlar keyin qolgan,

Eshmurod, Toshmurod yangitta kelgan.

Jonnazar, Xonnazar kelib qo'shilgan.

Eshmirza, Xushmirza barisi kelgan...)

The horse cult tradition. The worthy assistance of G'irof to the heroes of the cycle, the special preparations before journeys or battles, and the detailed description of the horse's equipment are also found in "Intizor":

Avazkhon will prove his manly valor,

He swears to win by strength alone.

Soqibulbul placed upon the horse's back

A saddle-cloth of atlas and brocade.

Others stand by, holding their sharp blades,

The craftsman forges keen weapons.

Soqibulbul set upon the horse's back

A cover stitched from golden brocade...

(Dushmanga Avazxon qilar erlikni,

Yolg'iz borib qilsam deydi zo'rlikni.

Soqibulbul soldi otning beliga,

Atlasu kimxobdan bo'lgan terlikni.

Bir nechalar mudom qarar durbini,

Durezgar ishlatar o'tkir qirg'ini.

Soqibulbul soldi otning beliga.

Ustini zarbofdan tikkan chirgini...)

Thus, Soqi equips the horse with a saddlecloth, girth, embroidered cover, saddle, stirrup, brocaded strap, Chagatai-style crupper, curb, and reins, then leads it to Avazkhon.

The near uniformity of leading characters across the cycle. For example, figures such as Yunus and Misqol pari, Ahmad Sardor, Soqi (Soqibulbul), and the Hasans (Hasan Chopson, Hasan Ko'lbar) appear in nearly all epics of the cycle. In "Intizor", Yunus and Misqol pari are portrayed as courageous mothers, ready to do anything for their child:

"If you will not go to Isfahan in search of Avaz,

Then know, I shall take fate into my own hands.

I will don my pigeon's robe,

And in an hour reach Iram!

I will send down demons and peris like rain,

Filling the fortress of Isfahan with blood.

I will slay the king of Isfahan with my own hands,

Make all his courtiers weep.

I will unleash demons and peris upon his land,

Take vengeance on the tyrant fiercely.

Within an hour I shall arrive on time,

Shaking Isfahan for Avaz's sake,

Making the earth tremble beneath Qavosat.

I shall return with my word fulfilled,

Granting no mercy, making them all weep..."

(Avazni izlab Isfihonga bormasang,

Sen ham bilgin taqdirimdan ko'rarman,

Kaptar libosimni o'zim kiyarman,

Bir soatda Iram borib kelarman!

Dev-parini bulutdayin yog'dirib,

Isfihon qal'asin qonga to'ldirib,

Isfihon shohini o'zim o'ldirib,

Borsam, amaldorning barin yig'latib,

Dev, pariga men yurtini talatib,

O'ch olarman zo'ravorin sulatib,

Bir soat o'tmay mazgiliga yetib,

Avaz uchun Isfihonni tebratib,

Qavosatga yurtini qimirlatib,

Qaytarman ularga so'zimni aytib,

Omon bermay hammasini yig'latib...)

As in other epics of the cycle, the character of Ahmad Sardor appears in "Intizor" as a negative figure. He presents himself as a loyal defender of Gorogly and his land, yet cunningly exploits Gorogly's respect and his own status to carry out vile deeds. He appears at two points in the plot: first, by slandering Ashir Sardor, causing him to leave Chambil entirely; and second, by accusing Avazkhon of betraying Gorogly, thereby sowing mistrust between father and son.

The character of Soqi, as depicted in this epic, is Gorogly's counselor and the sole groom of G'irof. Among the Hasan figures, Hasan Ko'lbar frequently appears as their leader. He is portrayed as a mighty wrestler with a voracious appetite, whose assistance proves decisive in defeating enemy forces. In times of distress, both Avazkhon and Gorogly rely on Hasan Ko'lbar's help.

Unlike other epics of the "Gorogly" cycle, the "Intizor"

epic does not end with the decisive and merciless struggle of two opposing forces. Instead, it concludes with reconciliation: the misunderstanding between two kings is resolved, and peace is restored. The Shah of Isfahan honors Gorogly, Avaz, and all those who came from Chambil, bestowing upon them "layer upon layer of brocaded robes."

The vitality of folk epics and their deep rooting as part of the people's heritage are undoubtedly due to the invaluable contributions of the bards. Each bard, when performing an epic, seeks above all to heighten its emotional impact and to enrich its meaning through the use of artistic devices. Without such artistry, the performance would be lifeless, unable to move listeners. Every epic performed by Fozil the bard stands out for its artistic refinement and unique, inimitable style.

From the very opening lines of the "Intizor" epic, one can observe the use of rhetorical artistry, particularly the device of saj' (rhymed prose):

When Chambil became Chambil,
And Gorogly became lord of Chambil,
When Chambil was filled with people,
Gorogly ruled, his fame growing year by year.
From forty cities came forty youths,
Serving Gorogly as his brave companions.
Hasan and Avaz were brought to him as sons,
And many cities submitted to his rule.

Such use of saj' is frequent in the epic. In the passage above, the bard combines saj' with alliteration: the repetition of the "ch" sound creates rhythm and melody.

In "Intizor", the fugitives describe Gorogly to Shohdorshoh in exaggerated terms:

"If once you encounter the dust of Gorogly,
Do not hope to escape alive.
This is no lie I tell you, tyrant,
They are no men, but dragons in form.
When he roars, cities fall at his breath,
No mortal man can stand as his equal."
(Bir yo'liqsang Go'ro'g'lining changiga,
Sen qutularman, deb umid qilmagin.
Bu gapimning yol'g'oni yo'q, zo'ravor,
Odam emas, ular misli ajdahor.
Ishqirsa damiga ketar shaharlar,
Odam tuxmi bo'lolmaydi barobar.)
Here Gorogly is portrayed in hyperbolic and

exaggerated fashion. Alongside hyperbole, artistic devices such as simile and synecdoche are employed. By amplifying the hero's image, the bard enhances the epic's emotional impact, bringing the imagery vividly to life in the listener's imagination, preventing monotony, and ensuring lasting memorability.

The language of the "Intizor" epic stands out for its clarity, precision, and imagery. Proverbs, sayings, and figurative expressions contribute greatly to its charm. Expressions such as "A wicked uncle is worse than losing seven fathers," "Not everyone who looks like a man is truly a man," "The felt shows the strength of the arm that made it," "What an old man knows, even a peri does not," "A dog cannot tread in the tracks of a lion," "A youth with destiny is welcomed by his brother's wife," "Better to strike than to lie idle," and "Haste is the devil's work" embellish the speech of the characters, delighting the audience with aesthetic pleasure.

Summary of the Epic:

In Chambil, Go'ro'g'li was ruling as a beg, with forty brave men in his service. He had adopted Hasan and Avaz as sons and appointed Ashirbek and Yusufbek as commanders of his army. Meanwhile, on the other side of Chambil, King Shohdorshoh, envious of Go'ro'g'li, placed his warriors Qisako'z and Rustam in command of his troops with the intent of conquering Chambil. However, Go'ro'g'li and his men defeated them. After the battle, Go'ro'g'li declared that Avaz would distribute the spoils of war among the defenders of Chambil.

Go'ro'g'li's commander Ahmad Sardor then accused Ashirbek of betraying Go'ro'g'li. When Go'ro'g'li asked the beks for their opinion, they too, fearing Ahmad Sardor, falsely testified against Ashirbek. Consequently, Ashirbek fled the land.

One day, Avaz had a dream in which he saw a beautiful girl in a rose garden. Her name was Intizor, and she was from Isfahan. He told his father, Go'ro'g'li, that he wished to find her, bring her to Chambil, and marry her. Go'ro'g'li gave him his horse G'iro't and sent him on the journey. After Avaz's departure, Ahmad Sardor deceived Go'ro'g'li, convincing him that Avaz had fled not to Isfahan but to Xunxor, his homeland, taking G'iro't with him.

Mounted on Gajdumko'k, Go'ro'g'li set out after Avaz. When he caught up with him, he saw that Avaz was indeed heading toward Isfahan. In disguise, Go'ro'g'li confronted his son, and Avaz, not recognizing him, struck at him with courage. Pleased by Avaz's bravery, Go'ro'g'li revealed his identity. Avaz explained his purpose, though Go'ro'g'li concealed the truth and only said that he had followed him out of concern. Believing his father, Avaz continued on his way to Isfahan, while Go'ro'g'li returned to Chambil.

At the gates of Isfahan, Avaz encountered Ashirbek, who had become a commander there. Avaz was welcomed into Ashirbek's house, where he revealed the purpose of his visit. Ashirbek's wife, who was the head of Intizor's maidservants and a close confidante, assisted Avaz in abducting Intizor. Upon hearing of his daughter's abduction, the king sent his swiftest warrior, the skilled archer Elamas, in pursuit. Elamas wounded Avaz, causing him to fall from G'irof. The horse, carrying Intizor, fled toward Chambil. Meanwhile, the king dispatched an army led by Ashirbek in pursuit. Ashirbek, however, concealed Avaz's body and later secretly brought him home, where his wife began nursing him back to health.

When Go'ro'g'li saw G'irof returning without its rider but carrying Intizor, he gathered his men and marched on Isfahan. The king of Isfahan searched his land for Avaz. Elamas's mother, Saranjim the old woman, tricked Ashir Sardon's wife and discovered Avaz's whereabouts, reporting it to the king. Ashirbek denied it. Meanwhile, Go'ro'g'li, searching for his son, fought against the Isfahan troops in the Arpa desert. Though victorious at first, he and his men were eventually trapped in a pit and captured. They were taken before the king of Isfahan.

Seeing their plight, Soqi rode back to Chambil to fetch Hasan Ko'lbar. Together they returned to the Arpa desert. After eating a cauldron of pilaf, Hasan Ko'lbar began to crush the enemy forces, uprooting a massive tree and hurling it onto the Isfahan army. His terrifying might threw the Isfahan soldiers into panic.

Hearing of Hasan Ko'lbar's might and realizing that Avaz had remained in his land, that Go'ro'g'li had been captured while searching for his son, and that Intizor was now in Chambil under their protection, the king of Isfahan deemed it better to draw the sword and fight than to hesitate. He freed Go'ro'g'li and his commanders, summoned them to his court, and offered them his throne as a gesture of respect.

Meanwhile, Avaz, whose wounds had healed, was secretly sheltered by Commander Ashir, who eventually led him to the battlefield without revealing his identity to the king. Upon seeing Avaz, Soqibulbul rejoiced, mounted Gajdumko'k, and returned to Isfahan.

There, Avaz and Go'ro'g'li were reunited, which eased the heart of the king of Isfahan. He honored them with robes of gold brocade and showed them deep respect. Festivities were held, and Avaz married Intizor. The epic concludes with the conflict between the two lands being resolved through wisdom and reconciliation.

Abdumo'min Ibragimov's Version of the Epic "Intizor"

This unique version of the epic was performed by Abdumo'min Ibragimov, a resident of Mirzacho'l district, and was written down by the bard himself in 1958. It is preserved in the Folklore Archive under inventory no. 1478. The text is recorded in one 48-page gray notebook and two 12-page striped green and gray notebooks, written in ink. At the end of the third notebook, the performer's name, address, and the date (March 16, 1958) are noted [9]. This version has not been published.

In terms of plot structure, system of motifs, and thematic foundations, this version of "Intizor" corresponds to the version of the epic recorded from Fozil shoir. However, it also contains distinctive features. One such peculiarity is the scene in which Go'ro'g'li, having heard from a caravan leader about Intizor, consults his young men, saying: "If you could bring me that girl and I might see her—perhaps she would become a child to me!" In contrast, in other versions of "Intizor," it is Avazxon who sees Intizor in a dream, falls in love, and sets out to find her.

Unlike other versions, in Abdumo'min Ibragimov's rendition Avazxon does not embark on the journey out of love for Intizor. Instead, he departs to seek her for his father Go'ro'g'li. In this version, when none of Go'ro'g'li's forty warriors volunteer to bring back Intizor, the daughter of the Isfahan king Jannatxon, Avaz himself sets out, with G'irof entrusted to him, to fulfill his father's wish. Upon reaching Isfahan, he encounters Commander Ashirbek, Go'ro'g'li's uncle, who had settled there after being slandered and who had become a close associate of the Isfahan ruler.

In this variant, unlike in others, Ashirbek plays an active role as Avaz's supporter throughout the narrative. Accepting Avaz as his foster son, he even sacrifices his own son's life when Avaz's identity is exposed—substituting him and delivering his son's head to Jannatxon. Abdumo'min Ibragimov, in narrating the ordeals of the epic hero, refines the traditional plot and strives for an original artistic interpretation. For example, Go'ro'g'li's plea to God to restore life to Asqar is answered, and through the angel Jibra'il, he is revived.

At every moment of peril, it is Commander Ashirbek who rescues Avaz from hardship, thereby emerging as a distinctly supportive figure in this version. Unlike Fozil shoir's variant, the scenes of battle in Arpa desert—Go'ro'g'li and the forty warriors' capture, and Hasan Ko'lbar's single-handed victory over Isfahan's army—are absent here. Instead, Go'ro'g'li and his men reach Isfahan by night, easily enter the city, and decapitate the unsuspecting king Jannatxon as he lies in deep sleep:

At dawn's first light,

Go'ro'g'li mounted his steed,

Ascended to Jannatxon's throne,
And finding him unawares,
Sleeping in drunken slumber,
Swiftly severed his head.

The king, struck down,
Died in grief and regret.

(Tong yorishgan paytida,
Jannatxonning bul taxtiga,

Oti bilan chiqib bordi,
Hech narsadan xabari yo'q,
Mast uyquda yotgan yerda,
Jannatxonning kallasini,
Shartta endi yulib oldi.

Betashvishda Jannat podsho,
Armon bilan o'lib qoldi.)

The conclusion of this version also diverges from Fozil shoir's variant. While the latter ends with reconciliation between the rulers of the two lands, exchanges of gifts, and joyous celebrations, Abdumo'min Ibragimov's version concludes differently: after Jannatxon is slain, Go'ro'g'li installs Ashirbek's son Asqar on the throne of Isfahan, appoints Ashirbek as vizier, and then returns to Chambil.

The "Intizor" Epic in the Version of Boyqo'chqor Ahmedov

The talented young bard Boyqo'chqor Ahmedov was born in 1974 in the village of Almat, Dehqonobod district, Qashqadaryo region. He began learning to play the dutar melodies while studying in the 4th grade at Secondary School No. 18 in his native village. His father Shodi Ahmad o'g'li and uncle Mengli Mamat o'g'li were well-known bards among the people, performing many traditional epics and folk songs. Inspired by the artistry of his elder brothers, Boymurod and Ziyodulla Ahmedov, he pursued this path, while his father, Shodi bobo, mentored him in dutar playing.

After graduating from secondary school in 1990, he began studying the art of reciting epics and folk songs under his teacher, the bard Abduqahhor. In 2007, he was awarded a diploma by the Ministry of Culture and Sports at a competition of bards, poets, aqyns, and jirovs held in Chiroqchi district. Currently, he resides in the village of Egrisuv, Qamashi district, Qashqadaryo region, where he performs epics such as Alpomish, The Birth of Go'ro'g'li, Kuntug'mish, Rustamxon, Orzigul, Nurali and Qari Ahmad, Olomon and Qoramon, Erali and Sherali, Qiziljar, Intizor, as well as his own compositions like Uzbekistan, Qashqadaryo, and Tulpor.

The epic Intizor was recorded from the young bard Boyqo'chqor Ahmedov, a continuer of the Qashqadaryo epic tradition, by Nuriddin Aminjonov, an Honored Worker of Culture of Uzbekistan. Although this version is relatively shorter in volume (amounting to 27 pages when digitized from audio), the storyline is complete and narrated in a smooth style. The epic has not been published.

In this version, as in that of poet Fozil, Avazxon learns about Intizor in a dream and sets out on a journey. On his way toward Isfahan, Avazxon first encounters a wrestler named Toshotar, who lived in a yurt in Olatov. "He would hurl stones at passing caravans, crush their heads, seize their wealth and possessions, and live off his plunder. When he saw Avazxon approaching, Toshotar rose, picked up two large stones, and, threatening Avazxon, declared: 'I will not listen to your pleas, I will draw tears from your eyes, do not turn your horse toward me again, Avazxon, for I will spill your blood and crush your head!'" Avaz defeats him.

Toshotar's wife, Qog'ozoyim, was said to have wings of paper: "When enraged, she would soar like an eagle, flying like a bird. While Toshotar hunted on land, Qog'ozoyim would rise into the sky, capture birds and anything in sight, and thus provide their sustenance." Upon seeing her husband slain, she attacked Avazxon in fury. With the help of his horse G'irod, Avazxon overcame Qog'ozoyim and continued on his journey.

Reaching the gates of Isfahan, Avaz introduced himself as a traveler from Chambil, wishing to see the people and land, and asked the gatekeeper to open the gates. In this version too, Ashirbek Sardor appears as a traveler in Isfahan, described as the keeper of the city gate. From this point, his supportive role begins: recognizing Avaz and G'irod, understanding his mission, he offers assistance. Learning that Intizor wished to obtain a horse, he arranged a horse trade, enabling Avazxon's first goal to be achieved—he abducted Intizor.

"King Qoraxon had a wrestler named Elamas. Elamas was such a master that he always did exactly as he pleased. Taking up his bow, he could strike a sparrow in the eye. The king had promised Elamas that he would give him the fairy Intizor as his bride." Pursuing them with his bow and arrows, Elamas wounded Avaz, causing him to lose consciousness and fall from his horse, hiding in a cave. G'irod carried Intizor back to Chambil.

It should be noted that the sequence of events in this version is much closer to that of Fozil shoir's version than to Abdumo'min Ibragimov's.

The version recorded from Boyqo'chqor Ahmedov preserves motifs belonging to the archaic form of the epic plot. These include the hero's dream of his beloved, his departure on a quest to find her, encounters with

mythical beings along the way, and his victories over them—elements associated with ancient beliefs that broaden the artistic scope of the epic. In this variant, the poetic passages characteristic of the epic tradition of the Southern Uzbekistan region are elaborated with artistic refinement, clearly revealing the bard's unique talent in word usage.

In general, in all versions of the epic *Intizor*, the heroic deeds of central characters such as *Avazxon* and *Go'ro'g'li*—typical of cycle epics—are extensively depicted. The version performed by *Fozil Yo'ldosh o'g'li* stands out for the clarity, precision, and vivid imagery of its language, and for its greater completeness compared to other versions. It celebrates lofty spiritual ideals such as bravery, courage, endurance, humanism, and nobility in a unique artistic manner.

The variety and richness of figurative devices that enhance the artistic value of the epic not only demonstrate the bard's creative mastery but also offer aesthetic delight to the listener. Through the figure of *Avaz*, one can perceive a mature character who overcomes any obstacle on his arduous journey, remains steadfast in his goal, prevents the disintegration of his homeland, strives to restore family relations, and considers alleviating his father's sorrow to be his filial duty. In this sense, the image of *Avaz* emerges as a true embodiment of the heroic ideal.

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