



## Uzbek Folk Epic. About The Epics Of The Series” Goroglu”

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### ABSTRACT

this article includes observations on the origin of the “Gooroglu” series of epics, the region of their distribution, the study of epics within the series. In this regard, the variants sung by Uzbek Bakhshis of the “Gooroglu” series of EPICs were made the main object.

### Keywords:

Gooroglu (Owl), folklore, saga, category, baxshi, variant, version, hero.

Some peoples of the world have genres in which a large-scale story of their history is told. In Uzbekistan, this genre is called “Epic”. In our fiction there are mainly epics created in two ways. The first is the Epics, which have been sung orally by Bakhshis in folk oral creativity for centuries. These include “Alpomish”, “birth of the Frog”, “Kuntugmish”, “Malikayi cunning”, “Ravshan”, “Rustamkhan”, among others. The latter are epics created by poets in written form, to which we can exemplify works such as “Qutadgü bilig” by Yusuf Khos Hajib, “Hayrat ul abror” by Alisher Nawai, “Farhad and Shirin”, “Layli and Majnun”.

Along with being the historical basis and ground of spirituality, folklore is also a source of endless possibilities that further enrich and develop its state today. Because in the context of independence, the role and importance of artistic culture, including folklore, is growing even more in ensuring the maturity of society, the tranquility of social consciousness and the richness of the human spiritual world. That is why it has always been an urgent task to collect, study and publish it. One of the main

components of this huge wealth is made up of folk epics, including the epics of the “Gooroglu” series. The epics of the “gooroglu” series are very common among many peoples and are still sung by Bakhshis in some peoples. These epics form specific categories in the epic creativity of Uzbek, Tajik, Turkmen, Azerbaijani, Turkish, Kazakh, Karakalpak, Armenian, Georgian, Kurdish Peoples. Goroglu is also one of the favorite epic heroes of Siberian Tatars, Bulgar Turks, Iranian Azerbaijanis, Stavropol Turkmen, Afghan Uzbeks. Some of the series has also been recorded from Arabs from Central Asia (Bukhara). In such a wide area, there is not a single epic of such a multidisciplinary nature, which includes all sorts of categorization, which is very widespread, mainly among Turkic elates and partially non-Turkic peoples, is known by World Folklore. [1]

Scientists note the division of the epics of the “Gooroglu” series into two large branches. In science, one of them is called the Transcaucasian and Middle Eastern versions (Azerbaijani, Armenian, Georgian, Turkish, etc.), while the other is called the Central Asian

versions (Uzbek, Kazakh, Karakalpak, Turkmen, Tajik, etc.). While the versions United into these two networks share certain commonalities, in terms of the reality covered in the epics, the epic tradition, and the assessment given to the protagonist, they also differ seriously from each other in size, composition, singing and distribution characteristics. It can be considered that the Azerbaijani version of the series is able to fully express the common features inherent in the Transcaucasian and Middle Eastern versions. This version describes how Gooroglu heads forty young men and leads acts of rebellion against the existing system. Unexpectedly, the merchant plundered his caravan, overcame the neighboring kingdoms hostile to himself, showing incredible courage and heroism in such battles; entering the enemy in the guise of a shepherd, a horseman, a darbar Bakhshi, a duohan, a fortune teller, a very Master will help his captivated young men, take away beauties who are pleasing to himself and his young men. Such stories about the courage and valor of the owl have a semi-historical, semi-legendary character. At the heart of these stories lies the real history of folk oral creativity paints. [2]

In the Uzbek epics, Gooroglu is described as the beg of Turkmen and Uzbeks, a legitimate ruler, a wise mentor who cares for his people, his homeland and protects him from the invasion of various enemies, an invincible excuse that has bred and bred many folk bots. From this aesthetic assessment given to the main character, the struggle of the azamat ruler of the epic Land of Chambil, Gooroglu, together with the Bahadir forty young men, against the neighboring Tsars, who threaten the security and freedom of the motherland, is manifested in the style of the entire people's movement, the war of freedom, which is the main issue in the Uzbek epic. The epics of the "gooroglu" series were recorded from Bakhshis who lived in all the Lands of Uzbekistan, as well as from artists who grew up among the Uzbeks who lived outside our country. People's poets ardently adore Gooroglu with great sincerity and pride, delightfully singing his kindness to the people, boundless anger at enemies, his indomitable struggle against evil invaders in the defense of

the country, his care for the well-being of el-yurt. While all epics in the series have a certain relative independence and are performed singly in a lively oral epic tradition, they combine with a number of tools such as the epic Land of Chambil, The Rook's type, his combat travel companion Ghirot, a number of traditional images (forty young men, Ahmad Sardar, Beqibulbul, fairies, etc.). The Uzbek people have created many epics, ranging from one and a half to two thousand lines each (there are almost as many prose parts), with terms such as "my days", "Gooroglu", "Gooroglu", "Gooroglu — excellent batyr", "don't Armo remain", "Is there in the world", "there is no Armon left", about one and a half to two thousand lines each. A comparative study of these materials shows that the epics of the "Gooroglu" series are distributed among Uzbeks in two versions that are seriously different from each other. One of these versions is the Khorezm "Gooroglu" epics, which are very similar to the Turkmen version, standing much closer to the Azerbaijani "Gooroglu". The stories of Khorezm United in the series have serious differences in terms of plot character, creative style and singing, their size is relatively short. The epics "do'rayishi of gooroglu", "Arab Tang'an", "Avaz brought", "Avaz married", "liberation of Avaz", "forty thousand", "Bozirgon", "Kampir", "Hiromon dali", "Gulruh pari" and others form the Khwarezm "Gooroglu" series. The epics of "Gooroglu", which are spread across the swampy lands from Khorezm, Uzbekistan, also form a separate independent version, distinguished by their hajman extreme breadth, "monumentality". In both versions, similarity is prominent in the general activities of the protagonist and in a number of motifs. But in the separately obtained saga and plots, there is almost no similarity, that is, the epic that is in one (for example, "forty thousand") is not present in the second, and in the second (for example, "obvious") is not present in the first. The presence of serious subtractions at this level between the versions suggests that a certain part of the one-to-one epics of the series was created in two places, in two different socio-economic conditions and continued to develop

independently. The Bakhshis, who knew a lot of the "gooroglu" epics and were able to sing beautifully, mark their number with the number "forty". But the Bakhshis, who knew them all to the fullest, have not been identified. It is only noted that some Bakhshis knew a lot of the "Gooroglu" epics. Our observation is that the number "forty" is traditional and does not represent a true case. The number of "Gooroglu" epics, which are actually distributed in Uzbek Eli, exceeds a hundred. So far, the number of "Goroglu" epics recorded by folklorists and kept in the folklore archive of the Institute of language and Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan is more than sixty. Variants of the category and the Khorezm "Goroglu" do not fall into this account. Professor who specially studied Khorezm epics S. Ro ' Zimbabwe believes that the total number of "Gooroglu" epics distributed in the Oasis is twenty-four. Eighteen of these were recorded. Adding to this a dozen sagas that have not yet been recorded, such as the forgotten "Shodmonbek", "Doniyorkhoja", "Aydinoy", "Kholder buvish", "Bektosh arab", "bone of Ahmad Sardor", "Ahmad Sardor and Hasankhan", "Ahmad Sardor and Avaz", "Sherali", we get closer to the face number mentioned above. In the study of the epics of the series "gooroglu", it is also important to determine their order of succession in accordance with the epic biography of the main character. The series of epics of the series "Goroglu", recorded without the inclusion of Khwarezm epics, we can define as follows:

1. The birth Goroglu's.
2. Goroglu's childhood.
3. Chortak Chambil.
4. Zaydinoy.
5. Jonah Parry.
6. Misqol pari.
7. Gulnor pari.
8. Forty girls with forty guys.
9. Hassan kolbar.
10. Basil Arabic.
11. Shahdurkhan.
12. Modern.
13. Khidirali elbegi.
14. Berdiorotalic.
15. Elomon.
16. Kholdorkhan.
17. Soqibulbul.
18. Gooroglu's trip to the Crimea.
19. Govdaroz dev.
20. The coming of the Five Kings as Yow to Chambil.
21. Shokalandar.
22. Rosehip.
23. Yosqila.
24. Hasan Khan.
25. Siege of Chambil.
26. Dalli.
27. Xəbərler
28. Gulqizoy.
29. Death of Oygul girl.
30. Longing.
31. The Queen is cunning.
32. Mashriqo.
33. Zulfizar.
34. Boutakouz.
35. Star with Beaver.

36. Sarvinoz.
37. Balogardon.
38. Araz of Avaz.
39. Ahmad Sardar ordered to die.
40. Avaz son's flight to Rum.
41. Death sentence of avazhan.
42. Whirlpool.
43. Lady.
44. Avaz and Gultan.
45. He liked it.
46. Golden pumpkin.
47. Weak.
48. Gulichiromon.
49. Zarnigor.
50. Removal of Aga Yunus.
51. Clear.
52. Nurali.
53. Nurali's youth.
54. Balkhivan.
55. Jorhan maston.
56. Sumbulsoch beka.
57. Nurali and Qari Ahmad.
58. Nurali absorption.
59. Malla is a merchant.
60. Jahangir.
61. Eroglu (martyrdom, death of Gooroglu, disappearance of Gooroglu).

At first glance, it may seem that such a one-on-one laying of epics, giving them a certain order, is superfluous. Because each of them is perceived by the reader or listener as independent epics. But when they were taken together, on the basis of the artistic traditions and epic laws of our people, they were once united by representatives of the leading Bakhshis and epic schools around one hero — Gooroglu. [3, 4, 5]

Although the "gooroglu" epics form a certain category, they are not a regular biography of the hero intertwined, but a later fusion of works created by various Bakhshis and schools of epic writing in different periods, depicting some of his courage and valor, within the framework of a genealogical, biographical and geographical series. That is why these epics were not created by a couple of Bakhshi in the same period, but by the power of many talented storytellers and schools of epic writing in very long periods. Some of them have come to the field in a long history, from the spread of Islam in Central Asia during the turbulent times. Some were created three to four centuries ago, and until our time were repeatedly processed by a huge number of folk poets according to the requirements of each of them, reaching us in many variants. The series of epics "gooroglu" "begins with the epics" the birth of a Gooroglu," the childhood of a Gooroglu", describing the wonderful-strange birth and heroic youth of a people's bahá'í. As early as these early epics of the series, The Endless Fantasy, eye-catching geographical and ethnographic latitudes characteristic of the Uzbek "Gooroglu" are fully manifested. [6, 7]

Folklore is the basis and component of

folk art culture. Along with being the historical foundation and ground of spirituality, it is also a source of endless possibilities that further enrich and develop its state today. One of the main components of this huge wealth is made up of folk epics, including the epics of the "Gooroglu" series.

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