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Research Article

IN THE UZBEK "GO'ROGLI" SERIES, THE HERO TRAVELS ACROSS THREE WORLDS

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Farrux Jabborov

Institute Of Uzbek Language, Literature And Folklore Of The Academy Of Sciences Of The Republic Of Uzbekistan

ABSTRACT

The epics of the "Goro'gli" series are a unique phenomenon in world folklore and show the depth of their historical roots as they spread over a wide geographical region. Examples of this epos in the Near and Middle East, Central Asia and the South Caucasus region are mainly Turkic peoples (Turkish, Azerbaijani, Turkmen, Uzbek, Karakalpak, Kazakh, Kyrgyz, Tatar, etc.) and neighboring peoples (Armenian, Georgian, Kurdish, Tajik etc.) are found in oral works.

KEYWORDS

Multi-layered and colorful, historical roots, epic, Bakhshi, Goro'gli, folklore.

INTRODUCTION

Today, over 500 epics with versions and variants are stored in the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore of the Republic of Uzbekistan[1,339]. About 200 of them belong to the "Gorogli" series and their versions and variants[2,173]. We can see from the statistics alone that "Gorogli" epics: a) have a significant place in the epic treasury of the Uzbek

people; b) the content is extremely rich, multi-layered and colorful. The historical roots of the epic series are based on a scientific-theoretical connection to the mythology of the dying nature and the sun [3,220].

Bakhshis summarizes the epics of the "Goro'gli" series in traditional numbers of forty, sixty-four,

and one hundred and twenty. According to Academician Tora Mirzaev, more than 100 of the "Goroguli" epics spread among the Uzbek people have come down to us in live oral performance in two epic traditions - the tradition of internal muffled voice and external open voice [2, 182]. It is characteristic of folklore law that the composition of such a large-scale and huge collection did not happen in two or three centuries, but rather, it was formed along with the artistic thinking of the people for centuries, perhaps over thousands of years.

Further research on the epics of the Uzbek "Go'rogli" series reveals new conclusions about the system of images and the genesis of the main motives. Researchers are paying attention to aspects that have not been given much importance before. In particular, it is clear from the analysis that the trips organized by Gorogli and his descendants were carried out in horizontal (across the earth) and vertical (lower-erosti, underwater and upper-blue surface) directions.

It is natural that mythological details are not visible in the epics recorded in the environment of the 20th century when the realistic demand for the epic has increased. But if you look closely at the artistic textures of the works in the series, it is not difficult to find references to vertical journeys inherited from the ancient beliefs of our ancestors. The epic "Malika Ayyor" performed by Fazil Yoldosh's son is characterized by a clear description of Gorogli and Avazkhan's journey into the world of romance.

Gorogli meets Malika Ayyor during his trip to Shakarkol in Zebitchol, breaking the taboo. Sultan's "Where are you from?" In response to his question, the fairy said "...I'm from the city of Shabistan... If you look for it, you won't find it on the ground, A cemetery that hasn't seen the sun for a while, If you ask me, I'm from a cemetery... My city's horse is called Torkiston, Bor, Gorogli, I'm from Torkiston" [4,8- 9], he answers.

In a song sung in the language of Malika Ayyor, it is clearly stated that her address is underground. Shabistan means dark land. In the next lines, it is emphasized that the homeland is not on the ground, it is a place where the sun does not set, it is under the soil like a grave. The meaning of the land of darkness is also hidden in the toponym of Torkistan[5, 11].

Avazkhan, not Gorogli, will travel to Torkiston. He will be accompanied by Assad and Shodman snipers. In all variants and versions of the epic, it is repeatedly emphasized that the location of Torkiston is unknown, and no one knows the way to get there. It is not for nothing that the snipers ask Avaz if he knows your destination when he reaches the Beldos coast. "We left the face of the world. "Now we are going to the edge of the world" [4, 37] is extremely important, and it corresponds to the imagination of our ancient ancestors about the three-tiered world, the world of love. Bakhshi says in the language of the cowardly snipers, "We should go underground, then we should go to Torkiston" [4,46], or in some other way, he constantly reminds us of the visions of Malika Ayyor's destination.

After a long journey full of trials, Avazkhan, Shogalandar (real Gorogli, disguised), Shozargar (real Hasankhan, disguised) reach Koklamtok. This mountain has three hundred and sixty gorges. Involuntarily, it comes to mind that there are also 360 degrees of a circle. So, Koklamtog surrounds the earth, but it cannot be crossed. Because something placed crosswise it at the gate of Torkiston, like a picture of a mountain. Shokhalandar "Yoril!" if he hits, he will give way. A great river flows out from under Torkiston's threshold, on the right fat of which the Black Vulture waters, and the one who rides it carries away the Queen, and the others burn to death in the harbor under the fire of forty thousand dragons.

Shogalandar, Shozargar and Avazkhan overcame hardships and went down to Torkiston. The depiction of epic spaces usually moves from epic to epic. But the description of Turkistan is incomparable and unique, we can find it only in the mythology of the Turkic peoples who have not yet reached Islam. It is permissible to look for its roots in those times and those sources: "This Torkistan is such a city: it was made in the dark by fairies and giants with prayers and magic. It was from the world of darkness itself. This darkness did not strike the world like the day and the moon of the bright world. "With this moon, we will not need the sun," he made the moon out of good diamonds and precious stones, and the sun, and the stars out of small, sharp precious stones. In this darkness, the city of Torkiston was so bright and shining" [4, 86].

Folklorist S. Sariev sees a similarity between the epic "Malika Ayyor" and the ruby epic "Olonkho" in terms of mythological visions of the world consisting of three layers: the middle layer, that is, the forces of the earth and the good forces of the sky in the form of birds, work together to win over the evil forces of the earth. is the only core plot in two epic works [6, 124]. When examining the main motifs and genesis of the imaging system of the epic "Malika Ayyor", it is known that it goes back to the ancient mythology of the sun, beliefs about the goddess of the moon, mythical views born from the primitive man's attempt to understand death[7, 57-59].

There are other epics belonging to the "Gorogli" series, whose heroes travel to the blue face or underwater. It is being talked about in Uzbek epic studies, and the first studies are being conducted. And in the epic "Mashriko" recorded by the son of Fazil Yoldash [8, 209], while Gorogli was going to Shahrizar (Zarrin el, golden city), flying camels carried him over Ghirot on a narrow road between high mountains. They were the celestial giants of Shahrizar's queen Mashriqa. At the end of a difficult journey, Avaz Khan saves his father and returns to the princess. Interestingly, in the Greek legend, Jason and the Argonauts face the constantly clashing rocks that Avazkhan faces. The difference is that there is no sea in the Uzbek epic, the events take place on land. The factor that moves the Omen mountains is the trick wheel in the cave, which is turned by a legendary old man. Another interesting fact is that in Uzbek folk epics, the gap between the worlds is called "bandargoh", "bandargi", i.e. port. The fact that

the princess's name is derived from the word Sharq (kunchiqar), and Shahrizar is related to gold, which is a symbol of the sun, also makes it clear that the hero's journey in this saga was to the sky.

Mythological layers are also densely preserved in the epic "Abduction of Agha Yunus" written by Hazratkul Khudoyberdiev. The King of Tilsim, Ahmon Dev, found out that Sultan Gorogli had gone on a six-month hunting trip with forty young men and a thousand servants, and his old illness returned. He was in love with the fairy Yunus from a young age, but in the competition, Gorogli had the upper hand. Ahmon takes advantage of the favorable situation in thirty years and takes away the fairy Yunus. Avazkhan goes to save his mother who has been caught. "The city of Tilsim was visible to the human eye in a dome covered with glass" [9, 288]. The immortal drunkard reveals the secret to the young man. He holds a dragon's tooth in his hand and says that if he touches it to the glass, it will let go, and when he walks inside, the back will become glass again. "Two rivers will come out in front of you. One flows toward the sunrise, the other toward the sunset. Neither you nor your horse should drink from the river that flows at sunrise. The water of the river flowing into the sunset is juice. River water flowing at sunrise is poison. If you pass through them safely, there is a big cave, there are a thousand dragons in this cave. These dragons take turns to hunt the road. If you show this tooth to this dragon, it will freeze in place. After passing through this cave, after walking for a season in the dark fog, you will reach the city of Tilsim..."[4]

"Glass Mountain was a mountain made of one talisman, Glass Mountain was a mountain made of one talisman, which was like a forty-story floor. Going to this mountain, Avaz Khan struck the tooth of the still dragon given by the Immortal Maston. A gate opened from one layer of the glassy mountain and went to another wide world. They always covered his back with glass" [4].

In the land of giants, Avaz Khan is helped by a servant girl from humans, brought from Kuyistan - the lower country. This is a hint that the city of information Tilsim is in the sky. Avazkhan again passes through the cave and goes to the peaceful garden of the giant: "The peaceful garden is as bright as the day, there are various bright stones: white, red, yellow, blue stones fill the garden with light" [4]. The genesis of this epic, rich in magical images, can certainly be revealed by relying on the pre-Islamic Turkish mythological worldview.

In the epic Tarkibadakhshan[10 1814] recorded by Chori Umirov, Avazkhan brings princess Gulruksor from the land of the underwater. But he himself does not go directly to the bottom of the lake but uses the help of giants. In the "Nurali" epic, written by Fazil Yoldosh's son [11, 118], there is a story about Gorogli's granddaughter Nurali marrying the princess of Oqtosh Marguman, then the birth of their son Jahangir and the drowning of the three of them in the river Maskan, the couple being separated on two banks, and the child being swallowed by a big fish. will be done. It can be seen that this work reflects the ancient views of our ancestors on the world of water.

The Uzbek "Goro'gli" series consists of epics about the journeys of Gorogli himself, his adopted children (Hasankhan, Avazkhan), grandchildren (Ravshan, Nurali) and great-grandson (Jahongir) on the land to east west, south-north, underwater and blue face. It is considered an extraordinary creative phenomenon in world folklore as it forms a four-step complex genealogy. New studies on the genesis of epics show that the Uzbek "Go'rogli" series did not appear in the following centuries through the appropriation of material from other sources, but on the contrary, it was formed as a product of a holistic worldview at the mythological stage and grew into large epic genres as a result of the evolution of artistic thinking. In order to confirm the conclusions about this, there is a need for comparative-typological, comparative-historical and comparative-genetic studies with the materials of Altai folklore, including the Turks who have not yet been converted to Islam.

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