



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 03 Issue: 06 Jun 2022

## Dastan “Gorogly” – an Example of our Scientific and Spiritual Heritage

*Buranova Jamila Aliyevna*  
*Lecturer at Karshi State University*

*Received 22<sup>th</sup> Apr 2022, Accepted 20<sup>th</sup> May 2022, Online 17<sup>th</sup> Jun 2022*

### ANNOTATION

The article examines one of the types of epic "dastan", as an example of Uzbek oral folk art, which is a description of the heroism, wisdom and courage of the people. Examples of famous dastans of the Uzbek nation are given. Also in the article the epos "Gorogly" is especially considered. The content of the work is analyzed and the influence of the seasonal myth on the image of Gorogla is investigated. Particular attention is paid to the genetic analysis of the dastan: the origin of the monument is investigated, the names of each chapters included in the cycle of dastans about Gorogly are listed.

**KEYWORDS:** dastan, genre, cultural heritage, worldview, metempsychosis, national traditions, plot, reincarnation, cycle, epic.

Uzbek folk dastans tell the story of the distant past of our ancestors. They embody the dreams and aspirations of our people. They glorify such human qualities as courage, valor, patriotism, devotion to the Motherland. That is why we consider it an eternal heritage. Such dastans of the Uzbek people as "Alpomish", "Gorogly", "Kuntugmish" are one of our unique values.

The study of the spiritual and scientific heritage of our ancestors is relevant, since this area has not yet been fully considered. A lot of work is being done in our country to preserve the immortal heritage of the great ancestors of our nation so that the whole world can enjoy it. This is how the International Bakhshi Art Festival was founded, and this prestigious event is held every two years in Termez.

Dastan is a lyrical-epic genre, an epic work with a large volume of oral and written literature. The word "dastan" is used in the sense of history, narration, adventure, description and praise. As a literary term, this concept refers to large-scale epic works in folk oral and written literature. However, dastans in written and oral forms differ significantly from each other in the means and ways of depicting life.

Dastan is a heroic or romantic poem of considerable volume in the folklore and literature of the peoples of the Near and Middle East. It is stated in verse, prose or prose with poetic inserts; when performed, the recitation alternates with musical sections. Dastan is usually performed by ashugs and bakhshi. [1, P. 281]

Dastans, which are examples of oral art, have many variants (for example, about 50 versions of the Alpomish epic and about a hundred variants from the Gorogly cycle have been written so far).

Dastans, in which historical reality is reflected in images generalized on the basis of folk fiction, have a very ancient historical basis. Consequently, epic generalizations predominate in them. Such a generalization is intertwined with the ideals and aspirations of people for social justice. Thus, the dastan is notable for its epic, monumental character, it covers events that are complex in terms of composition and plot construction. Such events and incidents are heroic in content, they are united around the hero in the ideal of the people. Such a man of exceptional power embodies the dreams, possibilities and aspirations of an entire nation.

Thematic and genre features of the folk epic determine its unique style and form, that is, the poetic description of large-scale and voluminous dastans, closely related to melody and performance, is characterized by a constant exchange of uplifting, solemn, traditional, poetic and prose parts.

Dastans are dominated by idealization and exaggerated imagery, which involve a variety of legends, myths, fairy tales, giants, fairies, khizras, dragons, strange horses (Boychibor in Alpomish), and magic. Among the Uzbek folk dastans there is a cycle of epics "Gorogly" and "Rustamkhan", which in turn contain many variants.

Although the content of dastans is studied with division into heroic ("Alpomish", "Gorogly"), military ("Yusuf and Ahmad"), romantic ("Princess Ayyor", "Dalli", "Kuntugmush"), historical ("Khurshidoy", "Shainbonikhan"), book ones ("Farkhod and Shirin"), but among them heroic and romantic dastans differ in their artistic character, epic scope, content, and criteria of oral creativity.

Let's take the only Uzbek heroic epic - the dastan "Alpomish". There is a lot of wisdom and history in it. There is a lot of interesting information about agriculture, animal husbandry, crafts and folk games.

The process of transition of our ancestors from the communal-tribal system to the state system is also vividly reflected on the example of the conflict between the brothers Boybori and Boysari. This is reflected in the fact that the elder brother demanded from the younger a tax to the treasury of the country.

Alpomish has another invaluable value. The epic very impressively describes the scene of Khakimbek, who brings Barchin from the land of the Kalmyks. Strange adventures, clashes with the Kalmyks, the courage of the protagonist. Based on this, the idea of patriotism, the struggle for the interests of the country, comes to the fore. This gives the work the status of a national epic. An instructive conclusion: love for the motherland is higher than personal interests!

In the dastan, the scene of saving compatriots from the arbitrariness of the Kalmyks and returning them to their homeland also serves to strengthen a person's sense of honor and dignity.

So, samples of folklore are priceless masterpieces embodying a rich life experience. This is confirmed by the findings of European folklorists and ethnographers of the 19th century. That is, in their firm opinion, when studying the history of the ethnic formation of peoples, samples of folk oral art give a positive result. There is no doubt that this approach will work in our country as well. The borders between the Amu Darya and the Syr Darya, where our ancestors lived for a long time, and the borders of the Aral Sea are among the most ancient centers of world civilization. The traditions of the statehood of our people, many discoveries and achievements in all spheres of science, culture and life have become the basis of these civilizations. Based on these civilizations, unique epic works related to our spiritual heritage were formed and developed, in particular, the Gorogly dastan.

It would not be an exaggeration to include the Gorogly epic, which is one of the heroic dastans, in one of the unique monuments of the Uzbek people. "Gorogly" is a monument of oral folk poetry. This is a heroic epos,

widespread among the peoples of the Near and Middle East, Central Asia and the South Caucasus. This cycle of dastans began to merge into a series around the 17th century. All dastans from the Gorogly cycle have a certain independence. They are performed individually in the oral epic tradition, and the listener and reader perceive each of them as a separate work. However, this series of dastans is intertwined with the image of Gorogly, his constant companion Girat, the country of epic freedom Chambil, traditional images of Sakibulbul, Hassan Kolbar, Ahmad Sardor. The cycle of dastans "Gorogly" can be divided into two main groups: South Caucasian and Middle Eastern versions (Armenian, Georgian, Turkish, Kurdish, etc., created on the basis of the Azerbaijani "Korogli") and Central Asian versions (Uzbek, Karakalpak, Kazakh, Turkmen, Tajik and etc.). The theme of all versions is the courage of the hero Gorogly (in the Central Asian version) or Koroglu (in the Western version), fighting for the freedom, justice and happiness of the people.

The first plot of the dastan "Gorogly" is the resurrected nature and the myths of the solar system. According to the myth, Gorogly, the son of the Sun, is the season of the year, within three months of one season it matures in the bowels of the earth, is born together with nature, grows in three months (in spring), matures in three months (in summer), fully matures in the next third month (in autumn ) and in the next three months he returns to his shelter (in winter). The embryo, matured in three months, is reborn at the end of winter. There was such a belief that Gorogly is born with the onset of autumn, fully matures during three winter months, is reborn in spring and returns to his womb in winter. During autumn and winter it matures and is born in spring, during spring and summer it matures and is reborn in winter. During autumn and winter it matures and is born in spring, during spring and summer it matures and is reborn in winter. This process in science is called reincarnation.

Reincarnation (lat. *reincarnatio* - re-incarnation), that is, reincarnation; also transmigration of souls, metempsychosis (ancient Greek - transmigration of souls), is a group of religious and philosophical ideas and beliefs, according to which the immortal essence of a living being (in some variations only people) reincarnates again and again from one body to another. This immortal essence is called in various traditions the spirit or soul, the "divine spark", the "higher" or "true Self"; in each life, a new personality of the individual develops and remains unchanged, passing from body to body in a series of reincarnations. [4]

No wonder the image of Gorogly is compared with an immortal mythological personality. His unusual essence embodies many positive and high qualities of the hero of the whole country and nation.

The common features of the South Caucasian and Middle Eastern versions are reflected in the Azerbaijani version of Gorogly. It describes Koroglu as the leader of 40 young people who oppose the unjust system. The caravan of enemy merchants is suddenly attacked, showing remarkable courage and heroism in battles with hostile khans. In the form of a shepherd, a horseman, a wanderer, a witch, a fortune teller, he enters the enemy, helps his captive youths in enterprise and takes away the beautiful girls who please him and his young people. Stories about the courage and courage of Koroglu are semi-historical, semi-legendary, various tricks of independent khanates, the lives of rulers, battles on the great caravan routes are the historical theme of the Azerbaijani variants. According to this version, Korogli is considered a contemporary of the Iranian king Abbas I (1585-1628). Indeed, the Armenian historian Arakel Tavrizi (d. 1670) points out that among the leaders of the uprising against King Abbas I of Iran and the Sultan of Turkey was a man named Korogli. In the Azerbaijani version, the events associated with a specific person and period are described in harmony with the image of unparalleled strength and courage. But in this case, generalization and symbolism are not at the level of negation of this or that period and historical events.

In Central Asian versions, especially in Uzbek, generalization and symbolism have reached a high level. In this case, the heroic past is depicted not as specific historical events, but at the level of a dream, on the scale of the lofty goal of the people. In Uzbek dastans, Gorogly is described as the run of Uzbeks and Turkmens, a legitimate ruler, an invincible hero who takes care of his people, his Motherland and protects it from enemies, a mentor who brought up many national heroes.

The Uzbek people wrote about 80 dastans about Gorogly, praising his heroic struggle, such as "My days", "Gorogly", "Goroglybek is a great hero", "I have no hope", "Is there anyone in the world". The Khorezm cycle of more than 20 dastans, differing in features, themes, creative manner and style of singing, was not included in this list. This indicates that the Gorogly cycle was distributed among the Uzbeks in 2 versions. More than 200 dastans (with variants) were written based on the works of such folk bakhshis and shairs as Ergash Jumanbulbul oglu, Fazil Yuldosh oglu, shair Polkan, shair Islam, Rahmatulla Yusuf oglu. There was no bakhshi who fully knew the whole cycle. In the second half of the 19th - early 20th centuries, such poets as Sultanmurod shair (Samarkand region) and Nishan ota (Tashkent region) became famous for performing a series of gorogly dastans. However, no dastans were recorded from any of them. Recorded dastans "Gorogly" can be arranged as follows: 1. Birth of Gorogly. 2. Gorogly's childhood. 3. Chambil with Chartak. 4. Zaydinai. 5. Yunus bet. 6. Miscal wager. 7. Gulnar bet. 8. Forty boys and forty girls. 9. Hassan Kolbar. 10. Sakibulbul. 11. Rayhan Arab. 12. Shokdarkhan. 13. Zamanbek. 14. Khidirali Elbegi. 15. Berdiyar otalik. 16. Elaman. 17. Holdarkhan. 18. Gorogly's visit to the Crimea. 19. Dev Govdaro. 20. The advent of five checks as enemies of Chambil. 21. Shokalandar. 22. Ruzakson. 23. Jaskila. 24. Hassansan. 25. Siege of Shambil. 26. Dally. 27. Avazkhan. 28. Gulkizai. 29. Death of Gulkizai. 30. Intizar. 31. Sly princess. 32. East. 33. Zulfizar. 34. Botacosis. 35. Beaver and star. 36. Sarvinaz. 37. Balogardan. 38. Resentment Avaz. 39. Order for the death of Ahmad Sardar. 40. Escape of the boy Avaz to Rome. 41. Death sentence for Avazkhan. 42. Abyss. 43. Hanimay. 44. Khushkeldi. 45. Golden pumpkin. 46. Zaidkul. 47. Gulikhiramon. 48. Zarnigar. 49. Kidnapping of Yunus. 50. Ravshan. 51. Nurali. 52. Nuralin's youth. 53. Balkhivan. 54. Jorkhan Maston. 55. Sumbulsach bey. 56. Nurali and Kari Ahmad. 57. Absorption of Nurali. 58. Merchant Malla. 59. Jahangir. 60. Erogly (Martyrdom, death of Gorogly, disappearance of Gorogly). Together with the variants, these dastans are stored at the Institute of Language and Literature named after Alisher Navoi of the Academy of Sciences of Uzbekistan.

According to the dastans "The Birth of Gorogly" and "Childhood of Gorogly" written by Shair Polkan, Gorogly's grandfather Toliba was the son of Kavishtikhan, a Mari run, and was taken prisoner by the padishah Yavmit Odilkhan. Satisfied with the services of Toliboi Sinchi, Odilkhan marries his daughter Aisha. Ravshan, the father of Gorogly, was born from them. In one of the regular raids of Shahdarkhan, the constant enemy of the land of Taka-Yavmit, Ravshan, as well as Gaidumbek and Bibi Hilal, children of Taka-Turkmen of Jagalikhan's run, were captured in the land of Zangar. In Zangar, Ravshan and Bibi Hilal meet by chance, fall in love and get married. Meanwhile, Shahdarkhan finds out about Ravshan's intrigue, summons him to the palace, shows him his horses and asks his opinion. Ravshan praises the holvachi horse, saying that there are no tulpars among these horses. Outraged by this, the khan gouged out Ravshan's eyes. Ravshan demands payment for his eyes: he begs for a holvachi horse, and with the help of this horse he runs away to Yavmit with his son-in-law Gaidumbek. Ravshan's wife Bibi Hilal, who remained in Zangar, died with her six-month-old fetus. In the cave, the future hero Gorogly is born from a dead mother. The mare in Rustam's herd lets the child suck her udder, and later, with the help of Rustam Gorogly, runs away on this mare to Yavmit. The first dastans of the cycle describe such events as the meeting of the young hero with the chiltans, the predestination of his future, the creation of the epic country of Shambil and his ascension to the throne of Yavmit. The

dastans "Yunus pari", "Miskal pari", "Gulnar pari" in the series are dedicated to the marriage of Gorogly and the heroisms associated with it. According to the epic tradition, the two wives of Gorogly - Yunus and Miskal (the third according to the poet Polkan - Gulnar) lived in the garden of Eram in Kuhikofa, guarded by supernatural forces - giants. Even though the peris were already "assigned" by Gorogly, he acquired them through hard work, strength, intelligence, resourcefulness and entrepreneurship. [3. P. 97]

In such dastans from the cycle as "Zaydinai", "Raykhan the Arab", "The Siege of Chambil", "Bektash the Arab" and others, Gorogly's struggle with the external enemies of the country, the invaders and robbers of Chambil Raykhon Arab, Bektash Arab, Khunharshah and others is depicted. In the cycle, separate dastans are dedicated to the activities of 40 brave young men Gorogly (Zamanbek, Shodmonbek, Khidirali, Tolak Botir, Kholdarkhan, etc.) Daniyarkhodzha and others) ", "Forty boys and forty girls", etc.). They fight along with Gorogly for the freedom of the epic land - Chambil and the well-being of its people.

Many dastans in this series tell about the heroic adventures of Gorogly's adopted sons (Khasan, Avaz), grandsons (Nurali, Ravshan) and great-grandson (Jahangir). These dastans form interdependent subcategories. These sub-series begin with dastans ("Khasankhan", "Avazkhan") about the upbringing of adopted children. A separate place in each category is occupied by an independent epic biography of Hassan and Avaz. Khasankhan is present in only one dastan ("Dalli") in the series, while Avazkhan is present in many dastans ("Balogardan", "Intizar", "Botakoz", "Kunduz and Yulduz", "Zulfizar and Avaz", "Gulihiramon", "The Cunning Princess, participates as the main character in Mashriko, etc.). The last epic of the Erogly cycle describes Gorogly's old age and his disappearance on Mount Sulduzi. [3. P. 100]

The core, plot and mythological and historical basis of the system of images of the epic "Gorogly" were created in the millennium BC on the basis of the imaginary ideas of our ancestors, the worldview of the Saks, Massagets and Oguzes. A series of myths about the sun, which are still practiced among the Uzbek people, are directly connected with these myths of the epic, and a comparison of seasonal rites with the Gorogly dastan showed that the seasonal rites associated with this system were formed on the basis of beliefs and developed as an independent artistic tradition. aesthetic phenomenon. In particular: - Kupkari competitions held on Navruz, solemn meals, various songs and dances corresponding to the interpretation of the main motives and images of the Gorogly epic, confirms that the dastans from the Gorogly cycle are a work of art as an invaluable heritage, reflecting life on a large scale and the aspirations of people, their dreams and lofty goals, the spiritual and aesthetic world.

The main thing in the plot of the epic "Gorogly" is the seasonal myth of reincarnation, which reflects a hero with special qualities and abilities, and who can be called a worthy personality of his nation.

The study of the Gorogly epic, which embodies the rich cultural heritage and national traditions of the Uzbek people, gives us, the younger generation, pride and joy, serves as a source of strength and inspiration for our self-realization and progress in the future.

Knowledge of the history of our country is knowledge of the greatness and strength of our ancestors, consciousness and understanding of oneself, one's capabilities. Every citizen of the Republic of Uzbekistan has a huge and large-scale power and intellect, since the blood of Abu Ali ibn-Sin, Al-Kharezmi, Al-Beruni, Al-Farabi, Amir Temur, Zahiriddin Muhammad Babur, Alishir Navai and others flows in him. The study and knowledge of the heritage of these great personalities and oral folk art deepens our worldview, awakens self-confidence and widely opens the doors to self-improvement and new discoveries for us.



**List of used literature:**

1. Big encyclopedic dictionary. - M.: "Great Russian Encyclopedia", 2012. -1456 p.
2. Karryev B. A., Epic legends about Korogly among the Turkic-speaking peoples, M.: "Nauka", 2008. – 260 p.
3. Turdimov Sh. Genesis and stages of development of the epos "Gorogly". - Tashkent: Fan, 2011. – 320 p.
4. Aliyevna B. J. INTERPRETATION OF THE TERM NEOMYTHOLOGISM IN MODERN LITERATURE //Pindus Journal of Culture, Literature, and ELT. – 2021. – T. 2. – C. 5-10. <https://scholar.google.com/>
5. Aliyevna B. J. Mythologism in Aman Mukhtar's Prose (By the Example of the Novel" The Man in Front of the Mirror") //EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION. – 2022. – T. 2. – №. 1. – C. 357-359. <https://scholar.google.com/citations?view>
6. Буранова Ж. А. ПОЭТИКА ПРОИЗВЕДЕНИЙ АНТУАНА ДЕ СЕНТ-ЭКЗЮПЕРИ //Гуманитарный трактат. – 2018. – №. 26. – С. 45-46. [https://scholar.google.com/citations?view\\_op=view\\_citation&hl=ru&user=I0AD](https://scholar.google.com/citations?view_op=view_citation&hl=ru&user=I0AD)
7. Jamila B., Dilfuza S. Features of Mythologism in Timur Pulatov's Story" Possession. <https://media.neliti.com/media/publications/344134-features-of-mytho>