

COMPARATIVE ANALYSIS OF THE EPIC "THE BIRTH OF GO'RO'G'LI" (BASED ON UZBEK AND TURKMEN VERSIONS)

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Abstract: This thesis presents a comparative analysis of the Uzbek and Turkmen versions of the epic "The Birth of Go'ro'g'li." The similarities and differences of the epic's characters and motifs, as well as their functions within the context, are illustrated with examples. Additionally, the study examines the shared artistic and ideological themes such as national unity, freedom, heroism, and the beginning of a new era. The research highlights the cultural interactions and the significance of national identity understanding in Uzbek and Turkmen folk literature epics.

Keywords: The Birth of Go'ro'g'li, epic, comparative analysis, Uzbek literature, Turkmen literature, characters, motifs, national unity, heroism, folk epic, shared artistic-ideological themes.

In our country, representatives of various ethnic groups and nationalities have been living together in mutual respect, religious tolerance, and harmony. Therefore, one of the urgent tasks in the methodology of teaching literature is to compare and classify epics — the greatest examples of oral folk creativity — highlighting both the differences and similarities of the people's rich history, national values, and customs.

It is well known that the comparative study of literary samples from different nations, examining their similarities and differences, is called comparative literature (comparativistics). This science aims to study international literary relations and to reveal the laws underlying literary influences.

The term was first used in France (literature compare, 1817), later in England (Comparative Literature, 1886), Germany (Zeitschrift für vergleichende Literaturgeschichte, 1887-1910), and Russia (in 1889 in the research of A.N. Veselovsky). In a German scientific publication, the field of comparativistics was divided into four groups: theory of literature comparativistics, history of literature comparativistics, comparative intermedial studies, and comparative cultural studies.

After A.N. Veselovsky, scholars such as V.M. Zhirmunsky, A. Dima, D. Durishin, N.I. Konrad, I.G. Neupokoyeva, M.B. Khrapchenko, A. Kokorin, M. Bogatkina, V.R. Amineva, and Yu.I. Mineralov investigated the methodological aspects of literary comparativistics, and this process continues in world literary studies.

Among Uzbek literary scholars, Qosimov A., Hamroqulov A., Xo'jayev S., and Toirova N. have contributed to the theoretical foundations of comparative and typological similarities. X.K. Hamrayev has studied the works of Oybek and Qahhor, S.R. Babayeva has researched G'afur G'ulom, G. Xalliyeva — Navoi and Babur, Z. Mirzayeva — Abdulla Qodiriy and other Jadid writers, B. Xoliqov — Tohir Malik, N. Toirova — Omon Muxtor, F. Khajiyeva — Maqsd Qoriyev, and N. Qobilova — Abdulla Qahhor, all examining these works within the context of world literature and making significant contributions to the development of comparative literary studies.

It is beyond doubt that the epic "The Birth of Go'ro'g'li" is a multifaceted and rich work deeply rooted in the oral folk tradition. This epic represents an important cultural heritage reflecting the national culture, customs, and worldview of the Uzbek and Turkmen peoples. Various versions of the epic exist, which, while similar, also reveal unique national features, language, and artistic thinking.

This article offers a comparative analysis of the characters, motifs, and their functions within the context of the Uzbek and Turkmen versions of the epic. Furthermore, the artistic and ideological commonalities of the epics are discussed.

"The Birth of Go'ro'g'li" primarily belongs to the epic genre, reflecting customs, popular beliefs, and spiritual values. The epic is closely connected with the historical experiences, ideals of heroism, and fatalistic worldview of the Uzbek and Turkmen peoples. In both versions, the birth of the hero Go'ro'g'li is depicted as a miraculous event, symbolizing protection from evil and representing new hope and strength for the people.

General Characteristics of the Go'ro'g'li Character:

- **Heroism and Grandeur:** In both versions, Go'ro'g'li is depicted as a symbol of courage and wisdom. He is a hero who fights for the freedom and prosperity of his people and comes to their aid in the most difficult trials.
- **Miraculous Birth:** The birth of Go'ro'g'li is portrayed as a unique miraculous event in both epics, with his future and destiny depicted in a particularly vivid manner.
- **In the Uzbek version,** Go'ro'g'li appears more as a figure of folk wisdom and a guide who shows the right path. His heroism is based more on inner spiritual strength, justice, and compassion.
- **In the Turkmen version,** Go'ro'g'li is presented primarily as a martial and military hero. His image emphasizes mastery of combat arts, bravery, and strategic thinking.
- **Parents of Go'ro'g'li:** In both versions, the role of Go'ro'g'li's parents is important within the epic's events. In the Uzbek epic, the parents are enriched with human emotions and spiritual values, whereas in the Turkmen version, they represent society and customs more prominently.
- **Enemy Characters:** In the Uzbek and Turkmen epics, the enemies carry different symbolic meanings. In the Uzbek version, they mainly represent internal evil and injustice, while in the Turkmen version, they are portrayed more explicitly as external invaders and hostile forces.

There are both similarities and differences in the motifs found in the versions of this epic among the two peoples. In particular, the motifs of birth, struggle and battle, and journey reveal common features. For both epics, the birth motif serves as the central plot element. This motif symbolizes the beginning of a new era, new strength, and hope with the birth of Go'ro'g'li.

In the Uzbek version, the birth motif is presented more as a social and spiritual renewal connected with the development of human virtues. In the Turkmen version, this motif is more closely linked to the hero's future feats and his duty to protect the people. The battle motifs are more extensively developed in the Turkmen epic, all seemingly aimed at glorifying the art of war, strategy, and courage. In contrast, the battle motif in the Uzbek version is interpreted more as an internal struggle, justice, and resistance against evil.

In both peoples' epics, Go'ro'g'li serves as an ideal hero, a symbol of national unity and bravery. His character embodies the people's dreams and their desire to overcome difficulties.

Artistically, the epic "The Birth of Go'ro'g'li" demonstrates shared artistic and ideological features in Uzbek and Turkmen oral traditions. For example:

- **National unity and freedom:** Both versions promote the ideas of national unity and freedom.
- **Heroism and devotion:** In Go'ro'g'li's character, courage, loyalty, and devotion are highly emphasized as national values.
- **Life and spirituality:** The epics highlight the balance of life and spirituality, emphasizing the strength of the human spirit.
- **Beginning of a new era:** Through the birth motif, the people's step into a new era and liberation from old customs and hardships are depicted.

In conclusion, comparing the Uzbek and Turkmen versions of the epic "The Birth of Go'ro'g'li" clearly reveals their common artistic and ideological roots as well as the uniqueness of their national cultures. In both versions, Go'ro'g'li embodies courage, devotion, and the symbol of new hopes for the people. However, their characters and motifs acquire distinctive hues under the influence of different historical, cultural, and social conditions. At the same time, these epics play an important role in preserving national culture and passing it on to younger generations, enriching the people's spiritual wealth and worldview.

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