



THE ORIGIN AND SIGNIFICANCE OF THE STORY "GOROUGLI" CREATED BY TURA SULAIMAN

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Annotation:

This article analyzes the uniqueness of the role of samples of oral folk art, especially folk dastans in the works of Tura Suleiman, and the poet's skillful use of them in his works.

Keywords: Artwork, linguistics, general linguistics, oral folk art, dastan, epos, Gorogly, Kirogly, Kurogly, name, genus

Studying and analyzing the language of literary literature is one of the most important issues of philological science, and it is also deeply important in determining the ways of literary language development. Because the language of fiction is one of the general linguistic issues that form the basis of the literary language.

By our linguists Muqimi, H.H. Although the language and lexicon of works of Niyoz, A. Qahhor, G'. Gulom, E. Vahidov, A. Oripov and other poets have been specially studied, the linguistic features of the works of many of our poets have not been sufficiently covered yet.

Among such works, we can take as an example the work of the national poet of Uzbekistan, Tora Sulayman.

The artistic actualization and popularism of linguistic units in his works attract the attention of scientists.

The Uzbek people have expressed their dreams, joys, sorrows, and dreams about the future in the form of epics, songs, fairy tales, legends, narratives, and proverbs. Reading proverbs, proverbs or wise words, we are certainly surprised by the wisdom of our people and the ability to give a true assessment of life events. Samples of folklore are a source of enrichment of our knowledge about the customs and religious ideas of our ancestors. It is known that the examples of written literature draw water from the roots of folklore works and appear in a unique style. Therefore, examples of oral creativity are one of the main sources that determine the development of written literature.

Every artist deeply studies the spiritual heritage of his people. The Uzbek people also have one of their unique spiritual treasures, which is folk art. Our artists have been





referring to them in their works. In particular, Tora Sulayman made good use of folklore, so the language of the poet's poems is simple and full of folk tone.

People's poet of Uzbekistan Tora Suleiman is the author of more than ten books. The poet's epic "Jahongashta", "Hamqishlogim" (a collection of articles), "Intizor", "Sirdarya songs", "Iltijo", "Alhazar" (a collection of satirical and humorous works), "Toyyboshi", "I remember you", "Karako'zginam", such books as "Gulshan", "Sarvinoz", "Kharsang", "Jahonnoma", "Gul bir yon, chaman bir yon", "Yovkochdi" have become the property of our people.

Tora Sulayman's work is distinguished by its unique artistic style and folk melodies in 20th century Uzbek poetry. The poet's poems have the breadth, peasant simplicity, and generous tone characteristic of endless steppes. When you read these lines, you will forget the poetic arts and literary rules, you will be amazed by the beauty of the words, and your heart will be warmed by the warmth of the feelings. In a word, Tora Sulayman is one of our real poets who should be read again and again.

Since language is the only tool to reflect life in fiction, the skills of poets and writers are also in the effective use of language possibilities. In our opinion, Tora Sulayman's skill and the charm of his poems lie in his folk style and the ability to use dialect words with poetic charm.

The history and culture of any nation is, first of all, embodied in its oral works - epics and epics, and these works are an invaluable source for understanding the identity of the nation, preserving and developing its unique values and traditions. In the poetry of Tora Sulayman, the influence of the epic of folk epics - "Goroguli" is evident. For example, in the poem "Gul bir yon, chaman bir yon" dedicated to his sister Commune, the poet juxtaposes himself with the Gorogli sultan:

In this world, the Moon is alone, the blessed Sun is alone.

Among tall girls, this arched eyebrow is unique.

If there is no one like him, my confidant is lonely

Gorogli Sultan on one side, Tora Suleiman on the other.

In the poem "More", he compares brave, brave and good-hearted young men to Gorogli Sultan, and describes young men with such characteristics as more than Gorogli Sultan:

If the young man confuses the woman,

Not a speck in his heart,

When he roars like a lion,

Himmati Gorogli

Sultandin is more.





The creative father Sulaiman Mullah Boybek compares his father to Ghorogli Sultan in the poem "Where they were left" dedicated to his son's immortal memory:

A true example is always flawless purity,
Loyalty to relatives, hostility to the enemy,
Gorogli speaks like a sultan
Let it be from father to son, they said.
Where did they put my father's body?

"Gorogli" is a traveling epic of the Turkic peoples. Experts classify the epic into two large groups - Central Asia and Transcaucasia. Species belonging to the Uzbek, Turkmen, Kazakh, Karakalpak, and Tajik peoples form the Central Asian group, while the species belonging to the Turkish, Azerbaijani, Crimean Tatar, Armenian, and Kurdish peoples belong to the Trans-Caucasian group. Until recently, folklorists interpreted the genesis of the epic by connecting it to the trans-Caucasian versions and realities. Now it is said that the core of the epic, the plot and the mythological and historical foundations of the system of images were created in the millennia BC on the basis of Sak, Massaget and Oguz epic traditions, connecting the imagination, worldview and history of our ancestors who lived in the expanses of Turkestan since ancient times.

The plot of "Gorogli" epics arose from the mythological imagination about the dying and resurrecting nature. The myth explaining the seasonal change of summer (spring, summer) and winter (autumn, winter) was transferred to the epic and artistically interpreted. That is, Gorogli is born in a cave, enters the cave and disappears, does not die. According to the Lakai version of the epic, the hero entered the cave and went to sleep. Bakhshi sings that every six months, the hero lies down on his side. In the Central Asian versions, the appearance of the hero's name in the variants Gorogli, Kyrogli, Korogli does not logically contradict each other, on the contrary, the three dimensions of the sun during the day: Explains the conditions of the rising sun - Gorogli, the setting sun - Krogli, the setting sun - Krogli. The name of the hero basically means the son of the sun, just like Hor, the son of Ra in ancient Egypt.

The occurrence of two interpretations in the Uzbek versions of the epic - with a divine conception and with a natural conception and the reflection of the plot of the epic in them proves that the genesis of the epic is related to the Turkestan region. As a result of the migration of Oghuz tribes from Central Asia to the Caucasus and Asia Minor in the 9th-12th centuries, the epic spread to these regions and was updated. As a result of mutual cultural-literary connections, the latest interpretations had a certain impact on the Central Asian versions.





Tora Sulayman mentions Gorogli in many of his poems as a prototype of brave and courageous young men of our nation. In his verses, he describes his heroic qualities. This is evidence of the poet's endless love and attention to folk epics. The poet pays close attention to the behavior of the characters in the epics, together with the description of nature, praises the unique beauty of the places.

In his poem "Okhshar", T. Sulayman compares Chambil, the homeland of the brave, to gold:

This people will not be cleansed from the sky.
Don't get into a hundred, this is an old people.
Doomsday to Tegrasi is not possible
It's like Chambil with a golden gate.

During Gorogli's reign, forty young men from different clans and clans, such as Avaz Khan from Georgia, Hasan Khan from Wayangan, Tolakbotir from Kandahar, Khaldar Khan, Asad-Shodmon, and others, united and contributed to the prosperity of Chambil, a free and free country. All of them were natives of Chambly and respected the honor of this country. Gorogli's thoughts, words, and actions were related to Chambil. The poet compares his country to Chambil and is proud. There is a direct reference to the brave Gorogli, the creator of the Chambil country, that this is a land that does not age without entering the face. It is no coincidence that Gorogli's age is said to be 125 in the epic. In our opinion, this age indicates not only the age of the hero, but also the age of the kingdom he created, at the same time, the periodic dimension of the change of kingdoms and royal dynasties in the people of the epic singers - the Turks.

The poet compares his heroes to Gorogli in his fairy tales. For example, "Harsang" told the story:

Many people
Let it be, this soul is sad.
What is the world?
Bordir childless breed.
Or the example of Gorogli

Did you love the horse? - writes. In these verses, the poet touched on the issue of horses and breeds typical of the "Goro'gli" epic. According to the interpretation of the epic, a horse remained from Gorogli, but not a breed. The fact that Gorogli owns a horse and does not have a breed is an artistic expression of the core law related to the fate of the history of the ethnos. Because one generation does not come continuously at the top of any nation. breeds change, but the horse lives on. A great royal horse may belong to a nation, but to limit its power to that name is also a narrow





understanding of the essence. In fact, the founders of the kingdom - the Alps like Gorogli are tolerant people who practiced a policy of tolerance. They unite many nationalities, peoples and peoples around their "locomotive" nation and create conditions for their equal development. So, the image of a horse is sung in folk epics as a person's friend and sympathizer.

Scholar L. Sharipova also points out that in our modern poetry, the horse is used as an inspiration, even as a symbol of literature, as in world mythology.

The poet even paid attention to the features of the herald's image. It is known that the image of the herald in the stories also has its role in the development of events. They served to deliver important news to the people. This image is also mentioned in the poet's poem "Bizlar tomonda" written for a nurse named Rana, which directly recalls the stories:

If your conditions are good, in Turon,
Maghreb, Mashreq, Mochin, Iran,
Heralds say: "The field belongs to the man,
The princess is still making up her mind!"

So, in Tora Sulayman's poetry, the toponym of Gorogli and Chambil, the main character of epics with rich meaning of our people, has a leading place. Along with increasing the artistic value of the poem, it serves to provide educational training to the reader and ensure the readability of epics. The analysis of the poet's poems requires knowledge and skills directly within the framework of folk art.

