

MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNALMENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>

THE IMAGE OF “GOROGLY” IN THE PLAY “MY DAYS”

Abbos Tursunkulov

Ph.D.

Senior Lecturer of the Faculty of Uzbek Language and Literature

Jizzakh State Pedagogical University

Jizzakh, Uzbekistan

ABOUT ARTICLE

Key words: Terma, verbal creativity, bakhshi, lyric-epic repertoire, image, epic, series, biography.**Received:** 08.12.24**Accepted:** 10.12.24**Published:** 12.12.24**Abstract:** In the article, the interpretation of the image of Gorogli in the term "My Days", the analysis of the terms related to Gorogli's biography into three groups in terms of content and essence, as well as the term in folklore genre is drawn to its own analysis.

INTRODUCTION

The term genre holds a distinctive place in Uzbek folk oral art. Learning terms from their mentors is considered the initial step for folk **bakhshi**-poets entering the art of **bakhshichilik** (epic performance). From this perspective, terms play an essential role in the lyrical and lyrical-epic repertoire of **bakhshis**. It is no coincidence that epic gatherings often begin with a term. In many cases, when a **bakhshi** intends to recite one of the epics from the “Gorogly” cycle, they start by singing terms related to Gorogly's biography. Since Gorogly's biography is based on the epics from the “Gorogly” cycle, it establishes an intrinsic connection between terms and the epic.

MATERIALS AND METHODS

The terms associated with Gorogly's biography can be analyzed in three groups based on their content and essence. The first group includes terms like “*Kunlarim*” (My Days) and “*Bormi jahonda?*” (Is There in the World?), in which Gorogly, in his old age, reminisces about his past, recalling the days when he displayed courage and heroism. The second group belongs to terms from the “*Armonim qolmadi*” (I Have No Regrets) and “*Armonim qolmasin*” (May I Have No Regrets) series, which the epic hero sings during the performance, with the **bakhshi**

embodying Gorogly's character, boasting and expressing pride in his persona. The third group consists of terms such as "Gorogly" and "Goroglybek – zo'r botir" (Goroglybek – the Great Hero), which praise Gorogly, describing his virtues, bravery, and heroism.

In the terms "Kunlarim" (My Days) and "Bormi jahonda?" (Is There in the World?), the image of Gorogly is further enriched and clarified by the **bakhshi**. Typically, **bakhshis** do not recount epics about Gorogly's old age or death. However, in these types of terms, Gorogly's old age serves as a general backdrop, against which his heroic and glorious epic life is reflected.

As is well known, in folk epics, particularly in the epic "The Birth of Gorogly", Khizr and forty Chiltons tell Gorogly to make four wishes, one of which is for a long life. The long life granted to him spans 120 years, culminating in a time when his eyesight fades, his strength weakens, and his vitality diminishes. It is during this stage that Gorogly sings the term "Kunlarim" and disappears into a cave on Mount Hut.

This long life of Gorogly is celebrated with pride and high pathos in the term "Kunlarim". In the version of "Kunlarim" recorded from Fozil Yo'ldosh o'g'li, Gorogly's satisfaction with his past life and regret for his present condition are uniquely expressed: *"In my prime, I shone bright, When I saw an enemy, I humbled him like a hungry wolf. I reached the age of one hundred twenty, and now I have grown old."*

This excerpt vividly conveys Gorogly's sense of fulfillment from his epic past and his lamentation for the inevitable decline of old age.

In the term of the same name by Ergash Jumanbulbul o'g'li, although he aligns with Fozil poet, he does not explicitly state Gorogly's age as 120 years but instead alludes to his old age. Similarly, in the term "Bormi jahonda?" (Is There in the World?) by Islom Nazar o'g'li, it is mentioned that Gorogly reflects on his past during his old age, saying, *"Gorogly sang this when he was old, at the age of 113."* Several other **bakhshis** also indicate that Gorogly recited such terms from the perspective of someone who had grown old, with some specifying his age as 100 rather than 120:

"My horse is a hundred, I am a hundred, and now I've aged, If I hadn't, Asqar the mountains would have seen me still..."

The **bakhshis** had specific intentions in defining Gorogly's age as extraordinarily long. Longevity has always been valued positively by the people, admired, and considered a blessing. Proverbs like *"What the old know, even the fairies do not"* or *"A house with an elder is a house with a blessing"* and blessings such as *"May you have a long life"* reflect this cultural perspective.

Moreover, when a person reaches old age, they often look back on their life, reminiscing about both the good and bad days, particularly longing for the moments of glory and honor that

marked a turning point in their life. For this reason, when **bakhshis** highlight Gorogly's exact age in such terms, their goal is twofold: first, to convince the audience of Gorogly's existence as a historical figure, and second, to inspire listeners to lead a life of justice, honor, and heroism, akin to Gorogly's.

Additionally, this approach enhances the psychological and aesthetic value of the terms, enriching their emotional depth and resonance with the audience.

RESULTS AND DISCUSSIONS

In Ergash poet's "*Kunlarim*" term, as Gorogly reflects on his past life, special attention is given to episodes from the "Gorogly" epic cycle, particularly "*The Birth and Childhood of Gorogly*" and the "*Zaydinoy*" epics. These include key events such as his birth in a grave, being raised by Rustam, killing Badkir at the age of six, and abducting Zaydinoy, the daughter of Raykhon Arab, to avenge past wrongs, among others.

The first two lines of each stanza are intricately tied to the **bakhshi's** performance and creative mastery, blending traditional performance elements with improvisational artistry. The subsequent lines, however, directly relate to specific events in Gorogly's life as depicted in the epics. This connection not only reinforces the realism of Gorogly's character but also enhances the artistic and aesthetic value of his portrayal.

For example, in the stanza:

*I emerged from two precious jewels,
I soared and flew from the residence.
I was born in a grave from my mother,
The days I was born in a grave.*

Or in another stanza:

*The nightingale becomes a companion to the garden's flower,
Listen closely to the words of Gorogly.
At four, I came to Rustam's care,
The days I entered the world of humankind.*

These poetic lines highlight pivotal moments in Gorogly's life, seamlessly weaving them into the **bakhshi's** performance, which balances narrative depth with artistic expression. This interplay elevates Gorogly's image as both a heroic and a profoundly human figure while amplifying the emotional and aesthetic resonance of the term.

Such stable traditional template lines, combined with the interwoven portrayal of Gorogly's life journey from the epics, can be considered a distinctive stylistic hallmark of Ergash poet's creative approach. Moreover, the *terma* develops Gorogly's life in a lyrico-epic style,

showcasing his stages of life in a dialectical progression. Naturally, it is impossible for the *terma* to cover all forty-plus epics from the *Gorogly* cycle. A single *terma* cannot achieve such breadth. However, it does celebrate Gorogly's glory-filled era, his just struggles, and campaigns for the liberation of his homeland and the welfare of his people, all expressed with elevated pathos.

The "*Kunlarim*" *terma* as performed by Fozil poet differs from Ergash poet's version. In Ergash poet's rendition, Gorogly's activities are structured and systematically described. In contrast, Fozil poet's version lacks systematicity and specific links to the epics. Instead, it focuses on glorifying Gorogly's heroism and boundless strength and power with lofty pathos. That is, while the *Gorogly* cycle forms an overarching thematic unity, it is not possible to number or arrange the related epics in strict sequence. Therefore, in Fozil poet's "*Kunlarim*", Gorogly's life as depicted in the epics is amplified, with particular emphasis on his heroic deeds:

*Gorogly says, "I too had strength like yours,
I braved perils and was as strong as the mountains.
I aged like a fair youth passing his prime,
Melted like snow in the chill of winter,
In my time, I spoke whatever I wished,
I alone stood firm against great enemies.
If you knew me, I was a man of renown,
In hard times, I was as fierce as a lion,
Chewing snow, enduring frost, in those days of hardship."*

This focus on Gorogly's larger-than-life qualities in Fozil poet's rendition highlights his heroism while ensuring the artistic and emotional depth of the *terma*. Through this approach, Fozil poet emphasizes Gorogly's legendary status, making the character a symbol of strength, resilience, and justice.

The phrase "*Qorni chaynab, muzni purkash*" in the final line is a strikingly vivid image typical of heroic epics. This beautiful, hyperbolic description reflects the unmatched bravery and strength often portrayed in such narratives. The poet's use of this traditional and grandiose imagery aligns with the stylistic hallmarks of the Bulung'ur dastan school, known for its vibrant storytelling of heroism and exceptional valor.

In the *terma*, as Gorogly reminisces about his youth, the poet, through Gorogly's voice, seeks to instill the audience with the virtues attributed to him. The aim is to highlight Gorogly as the epitome of manliness and to evoke a sense of pride in such exemplary ancestors. This call for admiration and emulation is not unique to this version but extends to other renditions of the "*Kunlarim*" *terma* as well.

The variations of the “*Kunlarim*” *terma* differ in how they depict Gorogly’s character. In Fozil poet’s version, Gorogly’s life up to twenty years of age is not explicitly tied to specific epics. Instead, it emphasizes universal human values, in contrast to Ergash poet’s version, which integrates a structured narrative rooted in epic tradition.

When recalling Gorogly’s childhood, the *terma* genre adheres to its inherent characteristics and maintains stable traditional patterns without deviation:

At one, I knew not right from wrong,

At two, I recognized my parents.

At three, I was given speech and words,

At four, I hurled stones at others.

This adherence to tradition not only preserves the aesthetic and rhythmic qualities of the *terma* but also reinforces its timeless appeal. The universal themes and qualities attributed to Gorogly ensure that the *terma* transcends its epic origins, resonating as a moral and cultural exemplar for listeners.

Indeed, the ideas expressed in this stanza do not directly correlate with Gorogly’s life but rather echo the childhood narratives of legendary heroes and heroines from folk epics. These narratives often carry symbolic and hyperbolic elements that align with the mythical nature of their subjects, portraying extraordinary feats from a very young age.

Similarly, the subsequent stanzas of the *terma* also do not provide an accurate depiction of Gorogly’s biography. Instead, they follow a semi-mythical, semi-religious traditional style. This approach is deeply rooted in folk tradition and reflects a broader cultural narrative rather than the specific life story of any one hero. Fozil poet adheres to this traditional path in the opening stanzas of the *terma*:

At nine, I sent my greetings to God,

At ten, I read the Quran’s words.

At eleven, I lifted my ink and pen,

At twelve, I began spreading meaning.

This archetypal progression, characterized by milestones tied to knowledge and divine interaction, reflects a broader narrative style common in folk poetry. These milestones are less about historical accuracy and more about idealized virtues, aligning with the moral and aesthetic purposes of oral storytelling.

Such traditional methods are indeed characteristic of many *baxshi-shoirlar*’s creative works. By embedding their narratives in this conventional framework, poets like Fozil maintain continuity with established oral traditions while emphasizing values like wisdom, faith, and

heroism, which resonate universally with their audiences. This stylistic choice enhances the *terma's* appeal, situating Gorogly within a timeless tradition of epic heroism and spiritual growth.

The poets (*baxshi*) pay special attention to the traditional quatrain format typical of the *terma*, meticulously ensuring the unity of syllable count, the richness of rhyme, and the lively rhythm. Through these techniques, they successfully craft a comprehensive depiction of the hero's biography. This meticulous artistry is vividly reflected in Fozil Shoir's version of the *terma Kunlarim*.

In this rendition, the poet skillfully intertwines the "self" (*men*) of many folk epic heroes with Gorogly's own *men*. By doing so, Fozil Shoir attempts to typify Gorogly's image, striving to bring him closer to the people by aligning his narrative with the shared values and ideals represented in dozens of the *Gorogly* epic cycle. However, the poet does not emphasize Gorogly's supernatural birth or childhood events, elements that are pivotal in his portrayal in the epics.

As a result, there emerges a disjunction between the "personal life story" of Gorogly as sung in the epics and the artistic portrayal of his character in the *terma*. The heroic biography outlined in the epics is deeply tied to the extraordinary nature of Gorogly's origins and early experiences, which serve as a foundation for his larger-than-life persona. In contrast, the *terma* leans towards generalizing Gorogly's character, focusing more on universal heroic qualities and blending him with broader folkloric traditions.

This divergence illustrates how *terma* serves not just as a retelling of epics but as a reinterpretation that adapts the hero's image to resonate with cultural and aesthetic expectations of the audience. While it sacrifices some biographical precision, it enriches the symbolic and emotional connection between the hero and the listeners, emphasizing shared values and collective identity.

In *Kunlarim*, the depiction of Gorogly's life up to the age of twenty follows a distinct narrative arc. This approach reflects the desire to capture the most significant period of Gorogly's life, one in which his deeds are intertwined with the collective heroism that the *terma* emphasizes. Fozil Shoir's decision to focus on Gorogly's later years, particularly the time when he is already recognized as a hero, is significant. He connects this period with the larger *Go'ro'g'li* epic cycle, narrating his heroic deeds in the battles for the freedom and prosperity of his people.

The *terma* focuses on portraying Gorogly's life in a highly artistic and engaging manner. The poet highlights his valiant actions, such as leading battles and fighting for justice, while

preserving the heroic spirit of the epic tradition. The vivid, emotionally charged language and bold imagery intensify the sense of heroism. The poetry brings to life the intense struggles Gorogly faced as he worked to secure freedom for his people, even when faced with the challenges of aging.

For instance, the following lines, which describe his older age, are marked by a high emotional intensity and poetic grandeur:

*Yetmishda chiqardim G'irning buvini,
Qonga bo'yab Zarchashmani suvini,
Yo'lda Bektoshxonning besh ming juvini,
Qaysarday aylanib sanchgan kunlarim.*

Or:

*Saksonimda sakrab-sakrab bukkaman,
Bosh olib qirmizi qonlar to'kkanman,
Oxirida nor tuyaday cho'kkanman,
Bulut chaynab, muzni purkkan kunlarim.*

These lines illustrate the poet's emphasis on Gorogly's strength and bravery, even as he ages. Despite growing older, Gorogly continues to embody the spirit of the hero, fighting tirelessly for his people. The poet's use of such elevated, heroic language underlines the iconic nature of Gorogly's character, even in the later years of his life. This portrayal maintains the epic quality of his figure while introducing a profound sense of nobility and honor, fitting for a folk hero of his magnitude.

CONCLUSION

In summary, Fozil Shoir's *Kunlarim* presents Gorogly not just as a historical figure but as an enduring symbol of heroism, whose life continues to inspire the people, bridging the gap between folklore and lived experience. By focusing on Gorogly's mature years, the poet elevates the legend to an idealized, almost mythological plane, where heroism remains undiminished by time.

In *Kunlarim*, Fozil Shoir encapsulates the essence of Gorogly's heroic adventures, much like the *Go'ro'g'li* epic cycle, through highly exaggerated and fantastical imagery. This hyperbolic portrayal of his past is typical of the epic tradition, where even the most grandiose feats are described in a manner that captivates and convinces the audience. Lines like "*Bulut chaynab, muzni purkkan kunlarim*" delight the listener, not merely through their poetic beauty but through the powerful evocation of Gorogly's larger-than-life heroism.

The core of *Kunlarim* revolves around Gorogly's heroic deeds, as expected in a work that follows the established traditions of the Bulung'ur storytelling school, to which Fozil Shoir belongs. This school is renowned for its mastery of epic poetry, particularly focusing on the valor of its heroes. The choice to center the *terma* on Gorogly's adventures underscores this tradition, aligning with the broader folk epic practices that celebrate extraordinary figures.

Fozil Shoir's *Kunlarim* termasi, through its rhythmic and vibrant performance, captures the attention of the audience by combining the themes of heroism with the rich musical tradition of the *do'mbira*. As you pointed out, for anyone who has grown up within this folk tradition, this term is essential—it is the *shoirlik beshigi* (the cradle of poets), familiar to all aspiring performers and poets in the region.

The term's consistent use of traditional elements and its dedication to preserving these established poetic conventions show how deeply embedded in the culture the *Kunlarim* term is. It highlights the enduring power of such epic tales and how they continue to shape the narrative voices of modern storytellers. The *terma*, therefore, serves not just as a recounting of a hero's life but as a vital piece of cultural heritage, ensuring the continuation of the folklore tradition for future generations.

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