


<p>THE ROLE OF STYLISTIC FEATURES IN THE EPIC “THE BIRTH OF GOROGLY”</p>		<p>Discourse Analysis</p> <p>Keywords: oral folklore, theonym, precedent names, linguoculture, linguospiritality, symbols, belief system, cultural identity.</p>
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<p>Abstract</p> <p>This research examines “<i>The Birth of Goro’g’li</i>”, a prominent example of Uzbek oral folk literature, through a linguoculturological approach. The study identifies and analyzes linguistic elements used in the text, such as euphemisms, theonyms, symbols, and precedent names, and explores their semantic, stylistic, and cultural-spiritual connotations. This analysis reveals not only the artistic and aesthetic features of the epic but also the ancient worldview, system of thinking, ethical principles, and cultural values of the Uzbek people. Euphemisms reflect people’s refined taste and respect for moral norms; theonyms highlight religious perceptions, belief systems, and attitudes toward divine powers; and symbols express the aesthetic views, philosophical thinking, and life concepts of the people. The use of precedent names demonstrates the nation’s cultural memory and its reverent attitude toward historical figures, sacred images, and cultural heritage. Overall, the study contributes to a deeper understanding of the linguistic and cultural representations embedded in traditional oral narratives and their broader significance in the context of national identity.</p>		

INTRODUCTION

Any work – whether it is an example of oral tradition or written literature – reflects, through every event and emotion it depicts, the dreams and aspirations of the people, the spirit of the era in which it was created, the national characteristics, and the spiritual identity of that nation. Indeed, “*All the elements that constitute a literary work, the spirit of the time, the behavior and conditions of the characters are a mirror of that nation’s sociocultural environment*” [9, p. 240].

In “*Go’ro’g’lining tug’ilishi*”, an immortal example of Uzbek folk oral tradition, as in the epics of other peoples, the national culture of our people, historical realities and their impact on the nation’s psyche, beliefs, worldview, and spiritual qualities are vividly manifested. An epic is, first and foremost, literary work. Therefore, through the realities depicted in it, the work performs an expressive function (emotional impact) as well as a communicative function (providing information about certain events or phenomena). The communicative information derived from the epic conveys to us knowledge about people’s past, dreams and ideals; way of life; customs and traditions; and the stages of the formation of their cultural and spiritual identities. As we read the epic, we study the history of our people. In the process of the artistic depiction of reality, we understand the spiritual world of the wise people who created the epic through the figurative devices employed in it.

In particular, the use of theonyms—one of the figurative means in “*Go’ro’g’lining tug’ilishi*”—is among the linguocultural elements that reveal people’s beliefs. Across the world, the lifestyle of every nation is closely connected with its unique customs and traditions, as well as a particular religion and system of beliefs. Since the creation of humankind, people have always had a conception of abstract divine power—one they worship, believe in, and seek help from. Theonyms, which form a component of *onomastics*, are, in a broad sense, divine names used in human speech that arise from religious and spiritual notions.

*Theonym (from Greek **theos** ‘god’ and **-onym** ‘name’) is a specific name of a deity. The study of theseonyms constitutes a branch of onomastics. The names of deities in a society are considered useful for understanding both the origins of their languages and their perceptions of a particular deity” [2].*

RESEARCH METHODOLOGY

In the preparation of this article, descriptive, analytical, comparative, and linguistic methods were employed.

RESULTS

In written literature, especially in folk oral tradition, we can observe the extensive use of theonyms. In particular, the epic “*Go‘ro‘g‘lining tug‘ilishi*” also contains a considerable number of lexical units. Lexemes such as **Xudo**, **Yazdon**, **Olo**, **Oloho**, and **Haq**, on the one hand, reveal the source of faith and salvation for the characters of the work; on the other hand, they reflect the religious beliefs, history, and culture of our people. The religious-divine lexicon used in the epic can be analyzed by dividing it into pre-Islamic theonyms and those associated with the Islamic period. Among them, we encounter the names **Ajdarho**, **Dev**, **pari**, **jin**, **arvoh**, and *chilton*, which, in the worldview of people believing in Islamic philosophy, are considered helping forces. *Chilton* is defined as “*afsonaviy kuch-qudratga ega, ko‘zga ko‘rinmas qirq ilohiy ruh. Afsonaviy tasavvurga ko‘ra qahramonning homiylari*” [8, p. 207]. In the epic, the words **chilton** (*Omad tilang qirq chiltndan Omin, allayor, allayor “G.t” 161-bet*) and **pari** (... *Ko‘hi Qofdan Yunus pari, Iram bog‘dan Misqol pari Go‘ro‘g‘libekka qiyomatli cho‘ri deb xatga yozib qo‘yilpti. “G.t” 171-bet*) are frequently used.

According to the onomastic scholar G. S. Snesarov, “*bu (ajdarho, dev – ta‘kid bizniki) nomlar O‘rta Osiyo va Qozog‘iston regionida keng tarqalgan to‘rtta mifologik obraz: Ajdarho, Dev, Pari, Jinlarni O‘rta Osiyo demonologiyasidagi salbiy qahramonlar nomlarini aks ettirgan teonimlarga kiritish mumkin*” [6, p. 275]. However, this epic **pari** does not appear to be a negative mythological figure; rather, she is depicted as a companion, advisor, helper, nurturer of extraordinary children, and, in short, a bearer of qualities typical of an ordinary Uzbek woman endowed with divine strength.

The use of theonyms such as **Xudo** (frequently occurring throughout the epic), **Xizr** (*Shunda bir sher mozoristonda yotgan ekan, bolaga qarab tashlandi. Shunda hazrati Xizr kelib sherni bir tarsaki urdi. 63-b*), and **Olo** (*Bor, Go‘ro‘g‘li, bir Olloga topshirdim. 84-b*) in the text clearly demonstrates the influence of Islam in the epic. The figure of **Xizr** is also one of the most commonly used theonyms in classical literature. *Xizr, Hazrati Xizr, Xizr buva*—a figure of Islamic legend, a pious servant of God. Although Xizr is not explicitly mentioned in the Qur‘an, scholars interpret the figure as “*Allohning quli*” as *Xizr*. It is believed that Xizr, like *Isa*, *Ilyos*, and *Idris*, was granted

eternal life to strengthen people's faith in God. He drank from the spring of life (*obi hayot*) and thus became immortal [2].

DISCUSSION

In classical literature, *Xizr* is often used as a symbol of eternal life, whereas in folk epics and some modern prose works (e.g., Tog'ay Murod's "*Oydinda yurgan odamlar*" or Luqmon Bo'rixon's "*Chorbog' qo'riqchisi yoxud Xizr ko'rgan yigit*"), he appears to be a helper who brings extraordinary fortune. In "*Go'ro'g'lining tug'ilishi*" as well, *Xizr* consistently plays the role of protector, supporting the main hero and assisting him in critical situations. This reflects the deep-seated beliefs and religious consciousness formed in the worldview of the people over the centuries.

Every nation's literature serves as a major mirror reflecting its dreams and aspirations, desires and wishes, customs and traditions, and, of course, its culture. In particular, national precedent units used in folk epics carry significant linguocultural value. In epics, the names of heroes such as **Alpomish, Barchin, Go'ro'g'li, and Rustam** function as precedent units that embody cultural meanings and reflect people's heritage. This is because "*precedent names used in a literary work are, first, important semantic–stylistic components with linguistic significance. Moreover, a text containing precedent names serves as a context that preserves information related to global or national knowledge, literature, culture, and history. This occurs especially when precedent names function as allusive names in the text. It is known that allusive names refer to a well-known literary or historical-cultural fact*" [10, p. 41].

Even in our object of study alone—"Go'ro'g'lining tug'ilishi"—the name **Go'ro'g'li** itself is the most widespread and one of the most frequently referenced precedent names in the literature. Although the word **Go'ro'g'li** is explained as *go' rda tug'ilgan, kur (mard, botir)ning o'g'li, ko'r (otasi Ravshanga ishora, uning ko'zi o'yib olingan edi)ning o'g'li* [7, p. 200], in literary tradition, it is widely used to depict a hero symbolizing bravery, courage, and valor – one who strives for the defense of the homeland and who cares about the well-being and peace of his people.

For example, To'ra Sulaymon's line "**Go'ro'g'li sulton bir yon, To'ra Sulaymon bir yon**" is from a poem about love, and readers immediately grasp the implied meaning: *Go'ro'g'li*, who constantly fought evil and overcame adversaries to attain his beloved.

Sometimes precedent names do not appear explicitly in a literary text (either verse or prose), yet certain words in the text may implicitly point to them. In such cases, the reader must possess a certain level of literary awareness or familiarity with oral or written tradition. For example, in Faxriyor's line "**Go'rlar qisir, tug'ishdan qolgan**" or Najmiddin Ermatov's couplet "**Yo erk uchun alp tug'gan/Faqat mozormi, jo'ra?**", the precedent name **Go'ro'g'li** is not mentioned directly. However, the words *go'r, tug'moq; alp, mozor, tuqqan* cue many readers who know the epic to immediately recognize the implied reference.

The title of Nazar Eshonqul's novel "**Go'r o'g'li**", written by a prominent figure in contemporary Uzbek prose, may at first glance give a similar "signal," even though it is not written

as a compound word. However, the plot and development of events in the novel are in fact quite distant from the hero of the epic; therefore, in this context, it cannot be treated as a precedent name.

The epic “*Go‘ro‘g‘lining tug‘ilishi*” is significant for its richness in linguocultural units that reflect centuries-old traditions and national identity. One of the frequently encountered linguocultures in the epic is symbolism. In the *Explanatory Dictionary of the Uzbek Language*, *ramz* is defined as “*Biror g‘oya, tushuncha, hodisa kabilarni ifodalovchi, eslatuvchi shartli belgi, ishora*” [3, p. 384]. The *National Encyclopedia of Uzbekistan* explains this term as a conditional method of artistically portraying reality, one of the forms of artistic conventionality, which differs from metaphor in that its meaning is tied to its figurative structure and is characterized by polysemy [4, 247].

In the epic, there is an episode in which Shohdorxon, defeated by Odilxon, has a dream. The symbolic meanings conveyed through the images of two wolves, two lions, a sheep, a tray of gold, a bird flying out of the mouth, a ruined building, a moon whose radiance illuminated everything, a *chinor* tree, and the people resting under its shade, primarily reflect the worldview of people whose life is rooted in Islamic religion and philosophy. To understand the connection between this symbolic imagery and folk belief, it is sufficient to examine the interpretation given by *Yusuf qur‘andoz*, who interprets the king’s dream. He explains it as follows: the two wolves symbolize *Gajdumbek* and *Ravshan* from *Yovmit el*, the gold scattered above the king represents his blood, the bird flying from his mouth symbolizes his soul, the collapsing building symbolizes the king’s body, the *chinor* refers to *Ravshanbek* and the faith propagated by his descendants, and the people resting under the *chinor* represent those who have embraced this faith.

Notably, the *chinor* depicted in the dream and the people gathered beneath it represent the teachings of the Islamic faith to which our ancestors adhered, and the people under the *chinor* symbolize the community of believers who follow this faith. Thus, through this symbolism, we also gain insight into the historical worldview of our people.

CONCLUSION

The epic serves as a mirror that reflects the history of the people, their lived experiences, and the stages in the development of their culture and spirituality. As noted, “Since folklore works embody the living connection and continuity between ancestors and future generations, and because they are directly linked to the social and everyday life of the people, they enable each individual to feel a sense of belonging to their nation, its history, its future, and its aspirations. In practical life, they also help individuals take lofty moral ideals as a guiding foundation” [1, p. 3].

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