

Didactic Analysis of the Alpomish Saga

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Abstract. This article highlights the didactic features of the spiritual significance of the Alpomish epic as well as its role today. Also, the Uzbek folk epic is a scientific, artistic version of the Alpomish epic the significance, mythological motifs in the saga, and the characters 'heroics are covered. The epic of Alpomish is expressed as a whole of national values.

Key words: Alpomish, saga, heroic, folk orality, Uzbek bakhshism, heroism.

Introduction

The epic "Alpomish" dates back a thousand years to the ancient times of the Turkic peoples based on the traditions of the epic. The earliest known Alpomish epic the layers of art of the processes that took place in our country in the centuries BC reflected his interpretation. The migration of the tribe of zanjot to the various hudus and as a result of their ability to become part of the newly formed peoples, the epic passing on to other seeds and elates also went to be processed on the basis of their epic traditions very common . Finally, each of the ancestors involved in its creation copies of the oral epic traditions of the people that have come down to us IX-X created in the centuries. But, such a conclusion is the plot and the leader on which the saga is based mythological and historical, vital roots of motifs date back to ancient times BC tenses. Each mythological layer and heroism in the epic the images harmonize the epic artistically and give the reader's mind that time instilling his heroism, "as our countryman says, "Alpomish" is heroic is a song". Indeed, this epic is characteristic of the life of the Patriarchate of Turkic peoples is a poetic mirror. This epic is close to Turkic peoples and Turks, some Turkic it is also common among non-Indigenous Peoples. His Uzbek, Kazakh, Karakalpak their forms in their languages are in the form of a epic. Their appearance in Tajik, tatar, Bashkir languages and it has come down to us in the form of fairy tales and narratives. Important medieval epic the work "Bamsi Bayrak" in the composition "Biblical Dada Werewolf", considered a monument the plot and compositional construction stand very close to the Alpomish saga. Epic about forty species, about thirty have been recorded by Bakhshi. Its full variants of Fozil satellite son, Muhammadqul Jonmurod son, Berdi Bakhshi, Bekmurot Zhuraboy O'gli, loyal son of The Wolf, with a high taste like Umri Safar O'gli recorded by the epics. The most perfect, artistic among them recorded copy from the son of the poet Fazil satellite, the highest in terms is. The beautiful similes used in epics, such as **gul yuzli, zulfizar, mohi paykar, gulsanam, sarvinoz, guloyim, dilbar, qalamqosh, lablari qirmiz, shirin so'zli, shakar labli**, reflect the deep-seated respect, reverence, and divine perception of women that have existed in our people's psychology since ancient times. Many historical sources fully describe these aspects.

Most importantly, because women, particularly mothers, were the bearers of future rulers, great attention was paid to their upbringing and status. These perceptions are well illustrated in the epic *Alpomish* through the characters of Barchin and Qaldirg'och.

Barchin is considered a heroic female figure in Uzbek epic literature, and according to the explanatory dictionary of the Uzbek language, the name Barchin originates from the meanings **bars, ilvir,**

yo'lbars (referring to a tiger or leopard). Names are given to individuals in accordance with the qualities they are wished to embody throughout their lives.

In *Alpomish*, the episodes related to the naming of Barchin are depicted differently across various versions. Specifically, in the version by Berdi Baxshi, the process of naming Barchin by Khizr Baba is described as follows:

"At that moment, Khizr Baba arrived and said: 'Let the girl's name be Barchin, take her to the mullah, let the mullah name her Barchin. If she ties a stone to her braid and throws it, let one stone fall to the ground, and let her beauty be such that even the stone on the ground would fall before it,' and after making this prayer, he vanished from sight. 'Let this be an example to the people,' and thus the brothers-in-law became relatives."

Meanwhile, in the version by Fozil Yo'ldosh O'g'li, the event is narrated as follows: *"Then they brought all three children and placed them under the protection of Shohimardon Pir. Shohimardon Pir named Boybo'ri's son Hakimbek, touching his right shoulder with his five fingers. The imprint of his fingers remained visible. He named the girl Qaldirg'ochoyim, and he named Boysari's daughter Oy Barchin. At that moment, Shohimardon Pir betrothed Oy Barchin to Hakimbek, performing a blessing ceremony and saying: 'These two shall be husband and wife, and no one shall be equal to Hakimbek, may it be so by the will of God, amen.'*"

Methodology

The methodological approach of this study is based on a comprehensive didactic analysis of the *Alpomish* saga, incorporating textual interpretation, comparative folklore studies, and historical-linguistic examination. The research employs qualitative methods to analyze the pedagogical elements embedded within the epic, focusing on its role in transmitting cultural values, moral principles, and historical consciousness. By examining multiple recorded versions of the saga, particularly those narrated by Berdi Bakhshi, Fozil Yo'ldosh O'g'li, and other prominent oral poets, the study identifies recurring themes, character portrayals, and stylistic devices that contribute to its didactic function.

A comparative approach is utilized to explore structural and thematic similarities between *Alpomish* and other Turkic epics, such as *Bamsi Bayrak*, highlighting shared mythological motifs and heroic archetypes. The linguistic dimension of the analysis involves examining poetic expressions, metaphors, and traditional epithets to understand their role in reinforcing the epic's educational aspects. The study also considers historical sources that document the sociocultural context in which *Alpomish* was transmitted and adapted across different periods. Furthermore, the research incorporates insights from Uzbek folk traditions, emphasizing the role of bakhshis (oral narrators) in preserving and disseminating the epic. By integrating folklore theory, literary analysis, and cultural anthropology, the methodology ensures a holistic understanding of *Alpomish* as both a literary and didactic artifact. The findings are contextualized within broader discussions on national identity, oral literature, and the significance of heroic narratives in shaping ethical and social values in Uzbek society.

Results and Discussion

The *Alpomish* saga, as a cornerstone of Uzbek oral literature, serves as a profound didactic tool, embedding moral, ethical, and social values within its narrative. The analysis reveals that the saga is not merely a heroic tale but a structured reflection of the cultural ethos, reinforcing concepts of bravery, honor, and familial duty. The heroic attributes of Alpomish himself, as well as the resilience and wisdom of female characters such as Barchin and Qaldirg'och, indicate a pedagogical function aimed at shaping moral perspectives and social behaviors.

The saga provides young generations with ethical lessons through its portrayal of kinship responsibilities, the significance of loyalty, and the consequences of dishonorable actions. Furthermore, the use of poetic expressions, metaphors, and epithets enhances the emotional impact of the narrative, making the lessons more memorable and reinforcing the values they carry. This aligns with the traditional role of oral epics in sustaining historical consciousness and national

identity. From a theoretical standpoint, the saga represents an intersection of mythology, folklore studies, and linguistic traditions. Mythological motifs—such as divine intervention in the naming of characters and supernatural elements in the hero's journey—illustrate a rich tapestry of beliefs and historical narratives. In comparative folklore analysis, the *Alpomish* saga shows structural parallels with other Turkic epics, such as *Bamsi Bayrak*, confirming the shared cultural heritage among Central Asian and Turkic-speaking peoples. Practically, the saga continues to hold pedagogical relevance in modern Uzbek education. The oral traditions preserved in the epic provide valuable resources for linguistic and literary studies, illustrating historical syntax and phonetic shifts in the Uzbek language. Educators and literary scholars can utilize *Alpomish* in curriculum development, particularly in disciplines focused on folklore, comparative literature, and national identity formation.

Despite its rich historical and cultural significance, several gaps remain in the scholarly study of *Alpomish*. Firstly, a deeper analysis of the epic's linguistic evolution—comparing older recorded versions with contemporary transcriptions—would offer insights into the historical development of the Uzbek language. Additionally, more comparative research is needed to examine how the didactic function of *Alpomish* aligns with other Central Asian oral traditions. Another underexplored area is the reception and adaptation of *Alpomish* in modern media. While the epic remains central to literary studies, its influence in contemporary Uzbek cinema, theater, and digital storytelling remains relatively unexplored. Investigating how these modern adaptations reinterpret its didactic themes could provide fresh perspectives on the epic's continuing relevance. The *Alpomish* saga transcends mere storytelling by offering a didactic framework that fosters ethical reasoning and social cohesion. It is an essential component of Uzbek national identity, reflecting the values and struggles of a historically rich civilization. By embedding moral teachings within a heroic framework, *Alpomish* not only preserves historical memory but also serves as an educational tool for future generations.

Future research should integrate interdisciplinary approaches, combining folklore studies, linguistics, and digital humanities to examine *Alpomish*'s pedagogical potential in contemporary educational settings. Additionally, conducting field studies on the transmission of *Alpomish* in oral and written forms could provide valuable insights into its evolving role in Uzbek cultural discourse.

Conclusion The analysis of the *Alpomish* saga reveals its profound didactic significance, illustrating how oral epics serve as vessels for transmitting cultural values, historical consciousness, and ethical principles across generations. The findings highlight the saga's role in shaping moral perspectives through its heroic archetypes, poetic expressions, and deeply rooted mythological motifs. The presence of strong character depictions, particularly the resilience of Barchin and the valor of Alpomish, reinforces social ideals of bravery, loyalty, and kinship responsibilities. These insights underscore the educational potential of *Alpomish* in modern pedagogy, particularly in literature, history, and folklore studies. Furthermore, the saga's linguistic richness provides valuable material for historical linguistic research, offering a window into the evolution of the Uzbek language. The study also emphasizes the need for further interdisciplinary research, particularly in comparative folklore analysis, to examine how the didactic elements of *Alpomish* align with other Central Asian oral traditions. Additionally, exploring the adaptation of *Alpomish* in contemporary media and its reception among modern audiences could offer new perspectives on its evolving cultural significance. Future research should integrate digital humanities approaches to document and analyze variations of the saga, ensuring its preservation and continued relevance in the study of oral literature and cultural identity.

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