

# TEACHING UZBEKISTAN FOLK EPISTLES ON THE BASIS OF COMPARATIVE ANALYSIS METHODS

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## **Abstract:**

This article covers the theoretical and practical aspects of using comparative analysis methods in the study and teaching of Uzbek folk epics. Epics, which are unique examples of folk oral art, serve as an important source for understanding national identity, restoring historical memory, and educating the younger generation. The method of comparative analysis makes it possible to reveal their common and specific features by comparing epics with other folk epic heritage. The article discusses the methodology for analyzing epics in terms of cultural, ideological, and artistic aspects in the process of teaching, as well as the problems and solutions of their integration into modern education.

**Keywords:** Uzbek folk epics, comparative analysis, epic heritage, folk oral creativity, artistic thinking, teaching methodology, national identity, cultural values, modern education.

## **Introduction**

The solidity of scientific, theoretical and methodological foundations in the comparative teaching of Uzbek folk epics in general secondary schools is of decisive importance and ensures the effectiveness of pedagogical activity. It is important to know what pedagogical, psychological, didactic, and methodological principles should be relied on in the comparative study of Uzbek folk epics. One of the types of research methods in scientific sources is the method of comparative analysis. The method of comparative analysis is a scientific method aimed at identifying the similarities and differences of an object, phenomenon, or process by comparing them with others. In literary studies, the method of comparative analysis is mainly used to compare the thematic, genre, stylistic, and content-meaning characteristics of literary works. This method allows for a deeper study of the connections between works, the commonalities and differences in the authors' approaches.

The purpose and task of the comparative analysis method is to identify common and different aspects between objects, analyze their change processes, draw theoretical conclusions based on the compared elements, and gain a deeper understanding of historical, cultural, social, and artistic processes. There are several methods of comparative analysis.

**Structural-comparative analysis:** Comparison based on the internal structure of objects, analysis of the interrelationship of different systems. For example, the development of grammatical devices, literary genres in different languages.

**Historical-comparative analysis:** Determining how objects change over time, explaining evolution by comparing historical stages. For example: Comparative analysis of Uzbek and European epics.

**Typological comparative analysis:** Finding common and similar features of different systems, explaining how objects have similar forms even without being related to each other. For example: Common features of Turkic and European heroic epics.

**Functional-comparative analysis:** Comparing the place of objects in society, culture or other systems. For example: the functional role of folklore genres in different periods and regions.

**Intertextual-comparative analysis:** Analysis of the relationship between texts, the influence of one text on another or its creation as a response to it. For example: Comparative analysis of the work of Alisher Navoi and Dante.

**Sociological-comparative analysis:** Analysis of the influence of literary or historical objects on society. Revealing the connection with social processes. For example: Comparative study of the images of Alpomish and Robin Hood.

**Linguistic-comparative analysis:** Comparison of different languages and dialects. For example: Comparison of the phonetic or grammatical features of the Uzbek and Kazakh languages.

There are also types of comparative analysis, which are:

**Horizontal-comparative analysis:** Comparison of the differences and similarities of objects over time. For example, the development processes of literature and culture of the 20th century in different countries.

**Vertical comparative analysis:** Studying how objects change over time. For example: the development of Uzbek literature in the 19th and 20th centuries.

**Syncretic comparative analysis:** analyzing the connections between different disciplines or cultures. For example: comparative study of Eastern and Western epics.

**Literary analysis:** comparing different literary works, images or genres. For example: comparative study of the epics "Ravshankhon", "Alpomish", "Kuntug'mish".

**Cross-cultural comparative analysis:** Studying the interaction between the cultures and literature of different peoples. For example: comparing the similarities and differences of Uzbek and other national epics.

Comparative analysis is an important method for identifying the similarities and differences of objects in research, understanding the patterns of their development. This method is used in history, literature, linguistics, sociology and many other fields.

Aristotle's work "Logic" played a significant role in the development of the method of comparative analysis. In this work, Aristotle expressed his ideas about generalizing knowledge and drawing new conclusions through comparison. Plato, on the other hand, formed philosophical concepts by comparing society and civil society.

In the Middle Ages, the comparative method was further developed in the development of philosophy, linguistics and literary studies in Europe and the Islamic world. For example, Ibn Sina compared philosophical concepts with natural science, and during the scholastic period, religious concepts were compared with philosophical scientific knowledge.

In the 19th century, the comparative method was formed as a separate logical scientific direction. The development of the comparative method in linguistics and literary studies led to the widespread use of the comparative method. At the end of the 19th century and the beginning of the 20th century, the comparative method developed further, turning into comparativism.

First of all, in the comparative study of Uzbek folk epics, it is necessary to understand the essence of the concept of comparativism in literature education. Comparativism (lat. comparatio - comparison) is a scientific direction aimed at identifying similarities and differences in various fields of science by comparing objects, phenomena or processes. The comparative approach is widely used mainly in literary studies, linguistics, history, cultural studies and other humanities.

The first theoretical comparative views were formed in Germany. The research and some works of the German historian I.G. Herder (1744-1803) and the great writer I.V. Goethe (1749-1832) were created precisely in a comparative direction. I.G. Herder was one of the first to pay attention to common aspects in the cultural life of European peoples. Continuing his ideas, the great writer I.V. Goethe introduced the concept of "world literature" into science. In his "Garb-u Sharq Divan" he highlights the common aspects of Eastern and Western culture. In literary studies, comparativism is a method of studying the connections between different national literatures, genres, authors or literary works. This direction provides an opportunity to understand the general laws of literature, its development mechanisms and international literary relations in a deeper way. Frant Bopp played a great role in the formation of comparative studies. He is a scientist who developed a comparative method in linguistics. Later, Wilhelm Green theoretically developed the method of comparing literature.

Comparative studies as an independent scientific direction was formed in the second half of the 19th century. The reasons for this were the following factors:

**Literary ties on a global scale:** In the 19th century, political, economic and cultural ties between the countries of the world intensified. This creates a need for new research methods as a result of the interaction of literatures with each other.

**Development of linguistics and literary studies:** In the 19th century, linguistics and literary studies developed rapidly. Austrian linguist Franz Bopp (1791–1867) proposed his typological classification as a result of an in-depth study of the grammatical structure of languages based on the comparative-historical method. This comparative-analytical method also influenced literary studies.

**Romanticism and interest in national literature:** During the Romantic period, interest in folk literature, folk epics, and national culture increased. On this basis, the need arose to compare the literary heritage of different peoples.

**Formation of the scientific community:** At the end of the 19th and beginning of the 20th centuries, the scientific community began to develop. International conferences and seminars began to be held among literary scholars, which stimulated comparative research.

The American literary scholar G. Remak, who conducted major research on the comparative study of literary phenomena, is a prominent representative of the theory of comparative literature. He made a great contribution mainly to the development of the theoretical foundations of comparative literature and the comparative study of literary processes. He worked as a professor at Indiana University for many years and published many scientific articles on comparative literature. Remak in his book “Comparative Literature: Method and Perspective” revealed the methodology and theoretical foundations of comparative literature.

G. Remak divides literature into three main groups in the comparative study of literature.

Interethnic comparison - comparing the literary traditions of different peoples

Intergenre comparison - studying how works of the same genre are manifested in the literature of different nations

The relationship between literature and other types of art - analyzing the relationship between literature and such areas as music, theater, cinema, philosophy.

As a result of research on the methodology of comparative literary studies in the world, the following approaches have emerged:

Integration of world and national literature - the study of literary processes in a national and international context (René Wellek, Naim Karimov)

Intertextual analysis - comparison of literary texts in different cultural contexts (Susan Bassnett, Claudio Guillén)

Comparative poetics - comparison of different literary trends and genres (Henry Remak, Vohid Zohidov)

Structural approach - comparative analysis of the structure of literary works.

The main features of the comparative approach to literary works are that it compares literary phenomena of at least two genres and seeks similarities and differences between the works.

Thus, any comparative study of literary literature does not in itself constitute comparativism. For example, a comparative study carried out within one national literature is not considered comparativism.

In our opinion, the comparison of works within national literature, based on the object of the comparative analysis direction developed within the framework of the comparative analysis method, can also be called comparativism. Considering that it is a scientific direction aimed at identifying similarities and differences between objects, phenomena or processes in scientific fields by comparing them, a comparative examination carried out within national literature can be called comparativism.

The use of the comparative analysis method in teaching folk epics can be carried out in the following areas:

**Thematic comparison:** By comparing the main theme (theme) of folk epics and their ideas and meanings, students can be explained their commonalities and differences.

The epic "Alpomish" - the struggle for war and freedom;

The epic "Tohir and Zuhra" - love and sacrifice;

The epic "Oshiq Gharib and Shokhsanam" - the search for the right path and spiritual education.

The teacher can ask the following questions.

What is the main idea of each epic?

How are their themes related to each other?

Comparison of the genre features and structure of the epics. For example, some epics belong to the epic genre and have a large volume, while others may be enriched with lyrical elements.

"Alpomish" - an epic epic, events spread over a wide geographical area;

"Tohir and Zuhra" is enriched with lyrical-dramatic elements.

The following questions can be addressed.

Compare the structure of the epics and their genre characteristics.

How are epic and lyrical elements manifested?

Comparison of the character, psychological portrait and development of the main characters in the epics.

Alpomish is a brave, patriotic and patriotic hero;

Tohir is a sensitive person brought up in the spirit of love and respect;

Ashiq Gharib is a patient and attentive young man to spiritual values.

You can find out the attitude of the students by asking the following questions.

How do the actions and decisions of the characters differ?

How does each of them reflect the social life of their time?

Comparison of national-spiritual values, moral principles and philosophical ideas reflected in the epics.

In "Alpomish" - patriotism, courage and grandeur;

In "Tohir and Zuhra" – love, selflessness and humanity;

In "Oshiq Gharib and Shokhsanam" – striving for the path of truth and enlightenment.

Questions and answers. What spiritual aspects are there in each epic?

What is the significance of these lessons for our modern life?

Comparison of language and style. Comparison of the linguistic features, means of expression and stylistic characteristics of epics.

In “Alpomish” – strong metaphors and touching images;

In “Tohir and Zuhra” – delicate lyrical expressions and emotional diversity.

The lesson can be heated by asking students the following questions. How do the languages and styles of epics differ from each other?

How do stylistic features correspond to the theme of the epic?

Comparison in a historical-cultural context. Comparison of the history of the emergence of epics, the socio-cultural conditions of the era in which they were created, and their connection with the life of the people.

“Alpomish” – the history of customs and battles during the nomadic period;

“Tohir and Zuhra” – a reflection of feudal relations and lifestyle.

What are the socio-cultural characteristics of the era in which each epic was created?

How do epics reflect the life of the people?

Advantages of the comparative analysis method

Deep understanding: allows students to understand the content and features of folk epics more deeply.

Analytical thinking: Through comparison, students develop critical and analytical thinking skills.

National and spiritual education: by comparing the spiritual values reflected in folk epics, students are given moral and spiritual education.

Creative activity: creates the opportunity for students to work independently and propose new ideas.

The comparative analysis method is an effective tool in teaching folk epics. Relying on it, you can explain the deep essence of epics to students, strengthen their theoretical knowledge, and provide national and spiritual education. This method also increases students' interest in literature and expands their horizons of thought.

The historical and cultural significance of Uzbek folk epics is unparalleled. It is a unique artistic history of our people. It embodies the hopes and dreams of our people for centuries, their thoughts about a bright future.

Each nation has its own beloved and most exalted works that it can be proud of. For example, the Uzbeks have “Alpomish”, the Kyrgyz have “Manas”, the Kazakhs have “Kizhibek”, the Oghuz have “Kitobi Dada Kurkut” and others. Because these works are the heroes, the branches of Justice, the heroes that the Turkic peoples have dreamed of for a lifetime, embodying their dreams of the victory of the forces of justice and loyalty in love. The most perfect, artistically mature of the Uzbek epic, the epic “Alpomish”, which meets the highest requirements of word art in terms of plot and composition, is one of the brightest examples of the heroic epic.

The epic “Alpomish” is very rich in artistic means such as exaggeration, simile, and adjective. For example, let's take this inscription related to Alpomish's youth: "Hakimbek was seven years

old. He had a bow of fourteen batmans, one of the first, left by his grandfather Alpinbiy. Then the seven-year-old boy Hakimbek took this fourteen batman bow in his hand, lifted it, pulled it, and let it go. The arrow of the bow became like lightning, it tore off the great peaks of Mount Askar, and its sound went to the world." Dictionaries indicate that the "batman", which is recorded as a measure of weight, weighs from 2 poods to 16 poods among the peoples of Central Asia. If we assume that each pood is equal to 16 kilograms, then 14 batmans will be 224 kilograms. The fact that 7-year-old Hakimbek was able to lift such a heavy bow made of various metal ores (from scratch), fit an arrow to it, and shoot the arrow, blowing away the top of a large mountain, amazes the listener.

But the listener does not doubt at all that this event happened. Because the divine forces predicted the birth of Hakimbek, the saint of Shahimardan himself appeared in the form of a falcon and named the newborn son of Boybur Hakimbek. Exaggerated places are very appropriately created in the image of Hakimbek, the mountain-like bodies of ninety alps, Barchin, the beauty of Kaldirgoch, in the fights of heroes, and in the horse races. We also find wonderful similes in the epic: Under you, the silent, the hallowed are like birds, Your bitterness is like a frozen winter. In these lines, Boychibor is likened to a bird that can cover a long distance in an instant, and Alpomish's anger is likened to winter, freezing the entire environment. Indeed, the epic "Alpomish" is a work of artistic perfection. It reveals the great power of the poetic genius of the Uzbek people. The exaggerated style prevails in the epic "Alpomish" compared to other epics. This is due to the nature of the work, the scale of the events sung in it.

Comparing the examples of Uzbek folk epics with similar ones develops mental and thinking activity, forms creative and imaginative thinking, and helps to deeply study and analyze the materials. Relying on the knowledge acquired in literature lessons serves to form the literary and aesthetic skills necessary for the perception of folk epics. The reader enters into dialogue with the writer, argues with him or supports him, thereby elevating his spiritual and inner world. His views on life are formed. In the process of studying the work, the reader's reaction to events and his feelings and views on images are determined. This gives the reader the opportunity to form his own position. This is how the process of self-awareness, knowledge and education takes place in the reader.

When comparative teaching of folk epics is established, it leads to the full mastery of literary samples and the formation of spiritual qualities in the reader.

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