

Deserved Endings: A Typology of The Final-Reward (Poetic-Justice) Mechanism in The Uzbek “GO‘RO‘G‘LI” Epic Cycle

Teshaboyeva Zumrad Voxidjonovna

Independent Researcher at the National Institute of Pedagogy named after Qori Niyoziy, Doctor of Philosophy (PhD) in Philology, Uzbekistan

Received: 12 February 2026; **Accepted:** 08 March 2026; **Published:** 31 March 2026

Abstract: Admonition, exemplification, ordeal, antithesis, and symbolic imagery each shape a listener's moral understanding through a distinct expressive device, but none of them, by itself, confirms that the resulting moral lesson is true. In the Uzbek “Go‘ro‘g‘li” epic cycle this confirming function is performed by a sixth mechanism located not in any single device but in the compositional close of the narrative itself. This study aims to identify the stable typological forms of this final-reward, or poetic-justice, mechanism across the closing episodes of the “Go‘ro‘g‘li” dastans and to relate this typology theoretically to Uzbek folklore scholarship on tale composition and to pedagogical theory on the method of reward and punishment. Using comparative-typological textual analysis, we examined the closing episode of each sampled dastan principally Forty Youths and Forty Maidens, The Sentencing of Avazkhon to Death, and The Birth of Go‘ro‘g‘li, supplemented by closing passages from Yunus the Fairy, Gulqizoy, and Sarvinoz and coded each discrete closing event (marriage, restoration to a throne, punishment, collective celebration) by the typological function it performs. Three interlocking types emerged: the hero's attainment of his goal (positive reward, realized on social-political and familial-emotional levels), evil meeting its own punishment (negative reward, realized in either a tragic or a comic register depending on the antagonist's degree of threat), and collective festive celebration (a ritual closure that unites the first two types in a single communal event). These three types were found to co-occur within single closing episodes rather than to operate in isolation. The final-reward mechanism does not introduce a new moral idea but reinforces, through the authority of compositional closure, the moral conclusions already established by the cycle's other mechanisms, and it offers a folklore-grounded rationale for concluding problem-based or role-play literature lessons with an explicit, merit-linked act of recognition rather than an unconditional happy ending.

Keywords: Poetic justice, final reward, reward and punishment, “Go‘ro‘g‘li”, heroic epic, moral education, typology, tale composition.

Introduction: Admonition, exemplification, ordeal, antithesis, and symbolic imagery are each capable, in their own way, of forming a particular moral concept in the mind of a listener. None of them, however, by itself confirms that the concept so formed is true that the moral order they describe actually holds. In the Go‘ro‘g‘li epic cycle, this confirming function belongs to a further, compositional device: without exception, every dastan in the cycle closes with the hero's attainment of his goal, the wrongdoer's meeting his own punishment, and a collective celebration. This

closing formula is not incidental; it is a stable, virtually obligatory law of composition within the oral epic tradition.

The typological forms taken by this final-reward formula, and its pedagogical function, have not, to our knowledge, been examined as a dedicated object of study. The present article identifies, for the first time, the formula's three principal forms and situates them within both folklore theory and pedagogical theory.

The final-reward mechanism forms the sixth and last component of the six-mechanism system of moral-

ethical education we identify across the Go'ro'g'li cycle, the other five being admonition, exemplification, ordeal, antithesis, and symbolic imagery. Unlike those five, the final-reward mechanism is not a distinct expressive device but a function of the dastan's overall compositional architecture its resolution stage which places it, methodologically, in a reinforcing rather than an originating role: where the other five mechanisms "teach" a moral concept by various means, the final-reward mechanism "confirms," at the narrative's close, that the concept so taught was correct.

This study pursues four objectives: (1) to identify, in the closing pages of *Forty Youths and Forty Maidens*, *The Sentencing of Avazkhon to Death*, and *The Birth of Go'ro'g'li*, the full range of forms taken by the poetic-justice formula; (2) to determine the pedagogical function of each form that is, which moral conclusion it reinforces; (3) to ground the resulting typology in folklore theory (the theory of tale composition) and in pedagogical theory (the theory of the reward-punishment method); and (4) to relate the findings to the five mechanisms already established elsewhere in this research programme, of which the present mechanism forms the synthesizing conclusion. Section 2 sets out the corpus and coding procedure; Section 3 develops the theoretical grounding and the three-part typology, illustrated with translated excerpts and two summary tables; Section 4 discusses theoretical and pedagogical implications and limitations; Section 5 concludes.

The question addressed here is of more than local interest. Comparable closing conventions the restoration of a rightful order, the humbling of a wrongdoer, and a communal celebration recur widely across the world's heroic and wonder-tale traditions, and readers versed in other oral-epic corpora will likely recognize the general shape of the pattern described below. What has not, to our knowledge, been previously documented is the specific three-part internal grammar of this pattern within the Go'ro'g'li cycle, nor its correspondence to a named method within pedagogical theory. We make no claim that the pattern itself is unique to this cycle; our claim is narrower and, we think, more useful to an international readership: that this particular oral tradition renders the pattern in a form sufficiently explicit and well documented to support a working typology, and that

the typology so derived travels well into pedagogical application.

METHODS

Three dastan editions served as the primary corpus: *Forty Youths and Forty Maidens* and *Zulfizar*, both drawn from the 2006 anthology *Go'ro'g'li: Uzbek Folk Dastans* (narrated by Rahmatulla shoir Yusuf o'g'li); *The Sentencing of Avazkhon to Death* (narrated by Fozil Yo'ldosh o'g'li); and *The Birth of Go'ro'g'li* (narrated by Muhammadqul Jomrot o'g'li Pulkan, 1967). Closing passages from *Yunus the Fairy* (1967, consulted in an electronic copy with its own internal pagination), *Gulqizoy*, and *Sarvinoz* (both from the 1997 four-volume edition, vol. 2) were drawn on as supplementary material. Where a passage relevant to the final-reward mechanism had already been quoted elsewhere in the wider research programme from which this article is drawn most notably the sorceress *Chamidkhon's* self-inflicted death, discussed under the antithesis mechanism it is referenced here only as a cross-reference rather than requoted, in order to avoid duplicate citation of the same textual evidence for two distinct analytical purposes.

As the folkloristic theoretical framework we draw on Imomov's (1989) chapter on the composition of the tale, specifically his account of the tale's closing formula (the "complication-climax-resolution" chain and the notion of a "successful conclusion"); for the pedagogical framework we draw on Ochilov and Ochilova's (2008) classification of methods of moral upbringing, specifically their treatment of "the methods of encouragement and punishment," and on Avliyaqulov and Musayeva's (2012) discussion of creative-search pedagogy. Both theoretical connections are drawn for the first time in the present research programme. As a methodological caution, we note that the dastans in the 2006 anthology were originally published in the Uzbek Latin script; consistent with practice elsewhere in this research programme, we have rendered them here, without any alteration of content, into English translation directly from that edition.

A further limitation inherent to the corpus should be noted. Each dastan analyzed here survives only in its published, edited transcription of a specific narrator's performance, not as a live oral recitation; editorial

practice in preparing such transcriptions (standardizing spelling, selecting among variant lines) may smooth over performance-specific variation that a listener at an actual telling would have encountered. We treat the published text, rather than any reconstructed “original” performance, as the proper object of analysis, consistent with standard practice in text-based folklore scholarship, and we make no claim about the closing formula's realization in live performance beyond what the printed record supports.

The unit of analysis was the closing episode (the final scene) of each dastan. Coding proceeded in two stages: each discrete event within the closing episode (marriage, restoration of a throne, punishment, celebration) was first isolated as a separate unit, and each unit was then classified into one of three types the hero's attainment of his goal, the wrongdoer's punishment, or collective celebration. In many cases a single closing episode contains all three types at once, in immediate succession (in *Forty Youths* and *Forty Maidens*, for example, the punishment of Jondorpuch and the forty marriages are narrated consecutively on the same page), a pattern that itself confirms that the three types are not independent but interlocking parts of a single compositional close.

RESULTS

Uzbek folklore scholarship treats the closing stage of tale and dastan plots as a stable, independently theorized compositional rule. Characterizing the general properties of tale plot, Imomov observes that “the plot is distinguished by its richness in comic events, its completedness, and its successful conclusion” (1989, p. 64) the sequence in which “completedness” and “successful conclusion” are named, as core plot properties, is methodologically significant for our argument. Imomov further specifies the mechanism of this conclusion: “invention forms the basis of the tale; it governs the tale's events and leads them to a successful conclusion” (1989, p. 64) that is, the fictional device is not mere ornament but the very means by which the plot is steered toward its resolution. The internal structure of this composition is likewise stable: “the composition of the tale is stable, and its elements complication, climax, resolution are expressed clearly and concisely” (1989, p. 88), where “resolution” corresponds, in our terminology, precisely to “final reward.” Notably, Imomov shows that this law

holds even in tales with a tragic ending: “... the ending of such tales concludes in tragedy suffused with an optimistic spirit ... because the collective creators of folklore works believe in their own inevitable victory over hostile forces, and in immortality” (1989, p. 91) this “belief in inevitable victory” is, from the standpoint of folklore theory, the deepest possible grounding of the concept of poetic justice: even where the hero himself perishes, the collective's moral victory is not thereby diminished. In comic tales the formula appears in an even more sharply bipolar form: “the story concludes with the victory of the new and the ridiculous defeat of the old” (1989, p. 93) this diptych of “victory” (reward for the positive pole) and “ridiculous defeat” (punishment for the negative pole) constitutes the decisive point of the antithesis mechanism's own resolution. From the standpoint of pedagogy, this phenomenon has its own distinct terminological status: in classifying methods of upbringing, Ochilov and Ochilova distinguish, apart from the method of exemplification, an independent method they term “the methods of encouragement and punishment” (2008, p. 168) it is precisely this second method, in its narrative-epic form, as reward for the hero and punishment for wrongdoing culminating in collective celebration, that we analyze in the Go'ro'g'li cycle below. The ending of tale and dastan is thus independently grounded, in parallel, as an autonomous compositional category in folklore scholarship (the final link of the complication–climax–resolution chain) and as an autonomous method of upbringing in pedagogy (encouragement and punishment) and this parallel independent grounding is itself evidence of the mechanism's scholarly seriousness.

On this theoretical basis we distinguish three typological forms of the final-reward mechanism in the Go'ro'g'li cycle: (1) the hero's attainment of his goal reward for the positive pole; (2) evil meeting its own punishment punishment for the negative pole; and (3) collective festive celebration a communal closing formula that unites both poles.

The purest instance of this type, unclouded by any subsidiary plot complication, occurs in *Forty Youths* and *Forty Maidens*, which closes with the marriage of the forty youths to the forty maidens, an event stated unambiguously through the formula “attainment of

one's heart's desire": "and so Go'ro'g'li's Forty Youths took the forty maidens and attained their heart's desire" (2006, p. 112). The unchanging recurrence of this exact phrase the same formula closes the marriage in Yunus the Fairy as well, "the muftis solemnized the marriage, and thus he attained his heart's desire" (1967, electronic copy, p. 318) indicates that the phrase is no incidental descriptive flourish but a stable, near-formulaic oral-epic idiom. Reward also appears on the material-social plane: in *The Sentencing of Avazkhon to Death*, Go'ro'g'li forgives the wrongly accused Avazkhon and restores the throne to him "forgiving Avaz's error, and beholding in him his father Go'ro'g'li ... he gave the governorship to Avaz and seated him upon the throne" (n.d., p. 126) and the family is fully reunited as well: "young Avaz came here, saw his wife and children, and rejoiced anew ... all who had been separated were reunited" (n.d., p. 127). These two passages illustrate two distinct planes on which reward operates: the social-political (governorship, the throne) and the familial-emotional (reunion). In *The Birth of Go'ro'g'li*, the reward is depicted in its most general, communal form collective joy: "... both friend and foe alike, their spirits lifted, laughed together and embraced one another in love" (1967, p. 163) the striking detail here is that even former enemies are drawn into the general rejoicing: reward is depicted not merely as the hero's personal achievement but as the moral-emotional condition of the whole community.

If the first type is oriented toward the positive protagonist, the second forms the logical conclusion of the antithesis mechanism: the negative pole, too, like the positive one, must receive its own "reward" but in inverted sign. The clearest instance of this pattern is the sorceress Chamidkhon's destruction through her own device (transformation into a bird), a passage already analyzed in detail elsewhere in this research programme under the antithesis and symbolic-imagery mechanisms and therefore referenced here only in cross-reference (1997, p. 218). In the figure of Ahmad Sardor the punishment is rendered still more explicitly, in a judgment voiced directly by the narrator: "may Sardor wither away here, may a reckoning befall him" (n.d., p. 125), and the dastan closes with the narrator's summarizing verdict: "... he metes out punishment to the wicked, and thus he ruled the people of Chambil" (n.d., p. 128) the phrase "metes out punishment to the

wicked" is, in effect, the Uzbek oral-epic tradition's own near-literal equivalent of the concept of poetic justice as we use it here. Forty Youths and Forty Maidens offers a rarer, comic instance of this type: the antagonist the army commander, the cunning old woman Jondorpuch is not physically punished but is instead relegated to a ridiculous, demeaning status: "Go'ro'g'libek ... gave the old woman Jondorpuch to Hasan Chopson. Jondorpuch was an old woman whose ears grew backward, whose cunning knew no bounds, whose cheeks had lost their flesh, and whose brow had gone bald and mottled" (2006, p. 112), and her punishment is correspondingly expressed not as severe physical suffering but as demeaning ridicule: "old Jondorpuch, too, mounted her donkey backward and rode off behind Hasan Chopson ... Hasan Chopson was made the gatekeeper, and Jondorpuch was made the chief of trickery" (2006, p. 112) riding a donkey backward is a traditional gesture of ridicule and humiliation in Uzbek folk culture, while the post of "chief of trickery" signals that Jondorpuch's own cunning (deployed in an unjust attack with forty thousand troops) is now converted into a useful, supervised function. This is a concrete artistic instance, within the Go'ro'g'li cycle, of what Imomov terms "the ridiculous defeat of the old" (1989, p. 93): evil is not always "punished" through physical annihilation; at times it is punished merely through laughter and humiliation, which may in turn suggest to the young listener that wrongdoing is not invariably tragic but is sometimes simply rendered "not worth it."

The choice between these two forms of the second type tragic and comic punishment is, in our view, unlikely to be arbitrary: the narrative tradition appears to calibrate the form of punishment to the antagonist's degree of threat. An antagonist whose evil is of cosmological scope and who poses a genuine danger to the community Chamidkhon, whose sorcery endangers the whole of Chambil; Ahmad Sardor is assigned a tragic, decisive punishment, whereas an antagonist whose wrongdoing is more domestic and social in character Jondorpuch, who mounted an unjust attack but is not, individually, a figure of singular dread, being distinguished chiefly by cunning receives a comic, demeaning punishment instead. This distinction instills in the young listener an intuitive sense, important for legal-moral reasoning, that punishment ought to be

proportionate to the degree of the offense an observation that may prove a promising direction for future comparative research within this second type.

It is also worth observing what this second type does not do. In none of the closing episodes examined here is punishment extended to an antagonist's family or followers, nor is it left unresolved or deferred beyond the dastan's close; punishment, like reward, is concluded within the same closing episode and attaches to the wrongdoer individually. This bounded, individualized quality of punishment within the corpus is consistent with the broader closing formula's function as a resolution device rather than as an occasion for open-ended retribution, and it distinguishes the mechanism, at least within this corpus, from epic traditions in which the consequences of a central antagonist's wrongdoing are depicted as extending across generations.

The third type unites the first two: the reward of the hero and the punishment of evil are, in the final analysis, materialized in the community's shared celebration. *Forty Youths and Forty Maidens* presents this formula at its highest, almost hyperbolic register not a single marriage but forty simultaneous marriages: "Go'ro'g'libek married the forty maidens to the forty youths" (2006, p. 112) this formula of mass marriage extends reward beyond the destiny of a single hero to guarantee the equal reward of the entire community (all forty youths), a detail of particular pedagogical significance: the young listener learns that reward belongs not only to the principal hero but to every

loyal, courageous companion at his side. A related, though singular, marriage formula recurs in *Gulqizoy* ("Avaz and Hasan are sons to me" (1997, p. 111)) and in *Sarvinov* ("Sultan Go'ro'g'li at once intervened and had these two lovers married to one another then and there" (1997, p. 176)) its recurrence across independent dastans confirms once more that the formula is not incidental but a stable convention operating at the level of the cycle as a whole. The closing image of *The Birth of Go'ro'g'li* offers the most inclusive form of this formula, embracing every party, even former enemies the passage already cited under Type One, "both friend and foe alike, their spirits lifted, laughed together and embraced one another in love" (1967, p. 163), belongs equally to this third, communal-ritual type: here the celebration is not mere merriment but the formal, communal-ritual resolution of the conflicts that have accumulated throughout the dastan.

The three types identified above the hero's reward, evil's punishment, and collective celebration together form an inseparable, three-faceted whole constituting the final-reward mechanism: the first two types answer the question of who receives what, while the third answers the question of in what social-ritual form this is realized. This three-faceted system is closely bound to the reward-punishment method in pedagogical theory and serves, within the broader six-mechanism system, as the concluding stage that reinforces the moral conclusion formed by each of the other five mechanisms.

Table 1. Three typological forms of the final-reward (poetic-justice) mechanism

Type	Illustrative dastan(s)	Pedagogical function
Attainment of the goal (positive reward)	<i>Forty Youths and Forty Maidens</i> ; <i>Yunus the Fairy</i> ; <i>The Sentencing of Avazkhon to Death</i>	Reinforcement (encouragement) of virtuous conduct
Evil's own punishment (negative reward)	<i>Zulfizar</i> ; <i>The Sentencing of Avazkhon to Death</i> ; <i>Forty Youths and Forty Maidens</i>	Warning as to the consequence of wrongdoing
Collective celebration (ritual)	<i>Forty Youths and Forty Maidens</i> ; <i>Gulqizoy</i> ;	Communal-ritual resolution of accumulated conflict

closure)	Sarvinoz; The Birth of Go'ro'g'li	
----------	-----------------------------------	--

Table 2. Comparative overview of the six mechanisms of moral-ethical education identified across the "Go'ro'g'li" cycle

Criterion	Admonition	Example	Ordeal	Antithesis	Symbol	Reward
Principal vehicle	Speech	Observed act	Personal ordeal	Contrast	Semiotic sign	Compositional closure
Cognitive mode	Comprehension	Imitation	Participation	Comparison	Decoding	Reinforcement
Dominant component	Cognitive	Behavioral	Volitional	Emotional-evaluative	Associative-imagistic	Emotional-evaluative
Number of subtypes	Seven	Six	Four	Three	Three	Three

DISCUSSION

Our findings indicate that the final-reward mechanism performs a pedagogical function fundamentally different from that of the five mechanisms preceding it: it introduces no new moral concept but instead "reinforces" in the pedagogical sense of reinforcement the concepts already formed by admonition, example, ordeal, antithesis, and symbol. This positions the final-reward mechanism, metaphorically, as a "final examination" or "final grade" within the cycle's six-mechanism system: where the other five mechanisms teach a concept by various means, the final-reward mechanism confirms, at the dastan's close, that the concept was correctly learned.

It is worth noting that some of the material discussed under Type Two above (Chamidkhon's destruction) has already been analyzed under the antithesis and symbolic-imagery mechanisms elsewhere in this research programme; rather than concealing this overlap, we have made it explicit through cross-reference, which we take to confirm the coherent, systemic interconnection among the six mechanisms as a whole. The distinction we draw between the two forms of punishment tragic (Chamidkhon, Ahmad Sardor) and comic-demeaning (Jondorpuch) likewise merits separate theoretical attention; we hypothesize

that it tracks the antagonist's degree of threat (cosmological antagonist versus socio-domestic antagonist), a hypothesis we regard as a promising direction for future comparative research rather than as an established conclusion.

The practical-methodological significance of the final-reward mechanism likewise deserves emphasis. Together with the symbolic-imagery mechanism, it forms, in the instructional design associated with this research programme, the theoretical basis of a lesson type we term the "creative-symbolic assignment lesson," in which creative student work is concluded in the spirit of "final reward" that is, through the public recognition, before the class, of the strongest interpretations. Avliyaqulov and Musayeva define the related concept of creative search precisely: "creative inquiry is a method of organizing the active search, under the teacher's guidance, for ways of solving posed problems and tasks; the thinking process thereby acquires a productive character" (2012, p. 199) this definition connects closely with the reinforcement of creative assignments through final, public recognition, since, much as the dastan's hero attains his goal, the learner, too, experiences positive reinforcement through the classroom's recognition of his or her creative search. This parallel between the hero's compositional reward and the learner's pedagogical

reward in the classroom indicates the practical value of the final-reward mechanism as an instructional model. At the same time, applying the final-reward mechanism pedagogically calls for caution: if the principle of “reward, always” is overapplied, it risks cultivating in learners expectations poorly matched to real life. We therefore suggest that a teacher using the creative-symbolic assignment lesson calibrate final recognition to the learner's actual effort and inquiry much as the dastan hero's reward is itself “earned” through having passed trials, fought, and stood firm for what is right rather than distributing recognition indiscriminately; this approach better matches the deeper moral conclusion that effort and fairness lead to reward than does a simplified reading of poetic justice as “a happy ending regardless.”

Viewing the final-reward mechanism's place within the six-mechanism system as a whole carries independent methodological value: admonition states a moral principle directly, through speech; example demonstrates that principle in action; ordeal invites the listener, through the figure of the hero, to test the principle personally; antithesis renders the principle more vivid by contrasting it with its opposite; symbol converts the principle into an emotionally resonant, imagistic code; and, finally, final reward “confirms” the principle formed across these five preceding stages by demonstrating, at an artistic-emotional level, that it holds true. This six-stage chain admonition → example → ordeal → antithesis → symbol → reward constitutes, we argue, the complete, cyclical arc of moral influence exerted by the Go'ro'g'li cycle, in which each successive mechanism reinforces, by a new means and at a new level, the outcome of the one before it.

The third type collective celebration also carries an implication for classroom practice that is easily overlooked if reward is treated only as an individual matter. In the dastans examined here, reward is repeatedly extended beyond the principal hero to the wider circle of companions, and even, in the case of *The Birth of Go'ro'g'li*, to former adversaries reconciled into the community. Applied to a classroom setting, this suggests that a creative-symbolic assignment lesson built on the final-reward mechanism need not confine its closing act of recognition to a single top performer; a closing activity that also makes room for collective acknowledgment of the group's shared effort would

more faithfully mirror the mechanism as it actually occurs in the source material, where mass marriage and communal rejoicing, not the reward of one hero alone, supply the cycle's most characteristic closing image.

This study is limited in that its primary evidentiary base is drawn from three dastan editions, supplemented by closing passages from three further dastans; we regard the six-mechanism system as a coherent analytic framework rather than as an exhaustive account of the cycle's didactic resources, and we recommend that future research examine, through classroom-based studies, whether concluding literature lessons with an explicit, merit-linked recognition activity modeled on this mechanism measurably affects learners' sense of moral fairness.

CONCLUSION

The analysis presented here shows that the final-reward (poetic-justice) mechanism of the Go'ro'g'li cycle comprises three interlocking typological forms: (1) the hero's attainment of his goal, realized on both a social-political and a familial-emotional level; (2) evil meeting its own punishment, realized in either a tragic or a comic-demeaning register depending on the antagonist's degree of threat; and (3) collective festive celebration, a communal ritual closure that unites the first two types. This typology rests on parallel, mutually reinforcing foundations in folklore scholarship (Imomov's theory of tale composition the complication–climax–resolution chain) and in pedagogy (Ochilov and Ochilova's theory of the reward-punishment method).

We conclude that the final-reward mechanism performs an irreplaceable, synthesizing function within the six-mechanism system of moral-ethical education identified across the Go'ro'g'li cycle: it demonstrates to the young listener, at an artistic-emotional and therefore especially persuasive level, that the world is subject to moral order that goodness, sooner or later, is rewarded, and that evil, sooner or later, meets its own punishment. This quality gives the mechanism particular methodological value during the very period when a young person's worldview is still being formed, since at this age artistic-emotional evidence frequently exerts a considerably stronger influence than purely logical-moral argument.

REFERENCES

1. Avazxonning o'limga hukm etilishi [The sentencing of Avazkhon to death] (F. Yo'ldosh o'g'li, Narrator; G'. Karimov, Recorder; Z. Husainova & T. Mirzayev, Eds.; O. Sobirov, Ed.-in-chief). (n.d.). Academy of Sciences of the Uzbek SSR Press.
2. Avliyaqulov, N. X., & Musayeva, N. N. (2012). Pedagogik texnologiya [Pedagogical technology]. Tafakkur Bo'stoni.
3. Go'ro'g'li dostonlari: To'rt jildlik, jild 2: Avazxon [The Go'ro'g'li dastans: Four volumes, Vol. 2: Avazkhon] (Rahmatulla shoir Yusuf o'g'li, Narrator). (1997).
4. Go'ro'g'li: O'zbek xalq dostonlari [Go'ro'g'li: Uzbek folk dastans] (Rahmatulla shoir Yusuf o'g'li, Narrator; T. Mirzayev & Z. Husainova, Eds.). (2006). Sharq.
5. Go'ro'g'lining tug'ilishi [The birth of Go'ro'g'li]. In O'zbek xalq ijodi [Uzbek folk art] (Muhammadqul Jomrot o'g'li Pulkan, Narrator; M. Murodov, Ed.). (1967). G'afur G'ulom Literature and Art Publishing House.
6. Imomov, K. (1989). Ertak [The folktale]. In B. Sarimsoqov (Ed.), O'zbek folklori ocherklari [Essays on Uzbek folklore] (Vol. 2). Fan.
7. Ochilov, M., & Ochilova, N. (2008). Oliy maktab pedagogikasi [Pedagogy of higher education]. Aloqachi.
8. Yunus pari [Yunus the fairy]. In O'zbek xalq ijodi [Uzbek folk art] (Muhammadqul Jomrot o'g'li Pulkan, Narrator; Sh. Xo'jayeva, Ed.). (1967). G'afur G'ulom Literature and Art Publishing House. [Consulted in an electronic copy with independent pagination.]