

The Uzbek Oral Versions of Epic Poem “Sayyod and Hamro”



Literature

Keywords: the epic poem, folklore, epos, archaism, plot.

**Babadjanova Umida
Bakhodirovna**

Researcher of Urgench State University. City Urgench, Uzbekistan

Abstract

This article is about the Uzbek oral versions of “Sayyod and Hamro” the epic poem which is widely circulated in Central Asia, Caucasus and Asia. In this process, will be analyzed comparatively texts of epic poems on the repertoire of Khojamurod and Khudoybergannarrators, in turn, they will be compared to the written copies and corresponding conclusions will be given. In this context, the version of Khudoybergannarrator will be interpreted as an excellent text.

One of the most popular poems on the repertoire of narrators and poets among the Uzbek, Turkmen and Karakalpak peoples living in the Khorezmoasis, is the epic poem “Sayod and Hamro”, and its geographical coverage covers Turkey and Azerbaijan. That is why many studies have been conducted among fraternal peoples about this epic poem [6; 5; 15; 16; 11; 14; 3; 2; 4; 13].

Although the epic poem “Sayod and Hamro” is included in romantic and adventure-like artistic works, in its general compositional composition motifs also reflect that are not identical to their poems.

That is why X.G. Kurugli indicates that this plot consists of as two parts [8, p. 18].

Indeed, in the first part of the plot of the epic poem, love adventures of Hamro and Sayodhon are described. However, in the final part of the epic poem, war episodes are given, and Sayyodhon demonstrated her courage and boldness. Her this boldness is very similar to activity of Saljanxotun in the sixth chapter of “KitobidadamKurkud”.

B. Mamadyozov who was the Turkmen scientist, wrote his thesis about this epic poem, evaluated that this epic poem was the work in love and heroism character [12, p. 7].

Sayodhon acted specific to heroic girl - amazonkas in this epic poem. For this reason, it is necessary that J. Kabulniazov who prepared this epic poem to print, shows her as the hero at the first degree in the epic poem, and Hamro is as the secondary person [9, p. 9].

“Sayod and Hamro” are spread in the oral, manuscript and lithographs among the Uzbek people. In the last century, this epic poem was played by Ahmed Bakhshi, Hojamurod Bakhshi, Eshniyaz Bakhshi, Bala Bakhshi and others. Its manuscripts are popular with the repertoire of poets and khalfas.

The version of “Sayyod and Hamro” was written from Khojamurodnarrator (bakhshi) by BuyukKarimi in 1938, consists of 73 pages, the version was written from Khudoyberganbakhshi (narrator) UtaganOgli by UsmanAkhmedov in 1960, consists of 61 pages.

Uzbek versions of “Sayodhon and Hamro” have not been the object of research until this time. Some ideas have noted about the work in some researches. One of them is the candidate dissertation of O.Madaev. In it, the researcher gives a general characteristic of the characters of Sayod and Hamro and highly appraises Sayyod's heroic activity. He emphasizes that the language of the work is close to the written literary method [10, p. 17].

More information about the epic poem “Sayod and Hamro” is found in the researches of S.Ruzimbaev. His researches focused on the main ideas, compositional structure, images, and relationship issues between the versions of Azerbaijan, Turkmen and Karakalpakstan [1, p. 45-56]. Also in the “Oshiknoma” complex, which was prepared by the scientist in 2006, some notes about this poem were found [15, p. 343].

In the book “Tadqiqotnatijalari (Expedition Results)” of M. Muratov, some information are given that this epic poem is also faced in the repertoire of the narrators in Karakul district of Bukhara region [21, p. 65].

Characteristic features of Khorezm's epicure, in particular, about the performance of the epic poem “Sayyod and Hamro”, interesting information are found in the work of O.S. Mirbadaleva. She writes that on the basis of information taken from Uzbek folklorists J. Kobulniyazov and F. Sultonov: the epic poem “Sayyod and Hamro” is performed in Khorezm in the Uzbek and Turkmen languages. In this process, collective performance is on stage. If the epic poem is singed among the Uzbeks, the leader narrator (bakhshi) will be one of the Uzbeks. He narrate prose texts. Poetic fragments are singing together. If the epic poem is played among Turkmens, leader narrator (bakhshi) will be one of the Turkmens, and the performance of epic poems will continue. The epic poem is singed by narrators – the person who reads the text with recitation, in this country [13, p. 10-11].

Indeed, “Sayyod and Hamro” epic poem were singed in two or three languages in the Khorezm oasis, in verbal form have singed by narrators (bakhshi), in manuscript means have singed by narrators and khalfas for centuries.

In this section, we will be speaking two verbal variants of the epic poem and three copies of it.

About the version of Khojamurodnarrator (bakhshi) of epic poem “Sayyod and Hamro”

Khorezm region is considered one of the most popular place of “Sayyod and Hamro” epic poem. According to the notes of Turkmen scientists, the most comprehensive versions of this epic poem were written by the narrators of region of Tashuzin the neighboring Khorezm region [12, p. 5].

Karakalpak version of epic poem also relates mainly to the repertoire of the narrators and singers in Turtkul, Beruni and Amudarya districts [11, p. 276]. These districts are located in the area adjacent to Khorezm.

Manuscripts of the epic poem existed in the repertoire of narrators and khalfas in all the regions of Khorezm, and its verbal choices mainly took place in the repertoire of Mangitnarrators (bakhshi).

It is known that in the first half of the 20th century, Ahmad Bakhshi(narrator) Matnazarov lived and worked in this region, and one of his most favorite epic poems was “Sayyod and Hamro” [15 (IV), p. 332].

Even though Khujamurod narrator (bakhshi) who we are talking about, learned this epic poem from his teacher. The epic poem was written in 1938 by BuyukKarimi, the text is stored in the inventory number 620 at Folklore Department in Institute of Uzbek language, literature and folklore of the Uzbekistan Academy of Sciences. The text of the epic poem was copied into Latin alphabet and it consists of 73 pages. This version is twice as small as the size of the Arabic manuscript.

This option is not perfect. First of all, the poetry fragments of this epic poem “Bu dog’iolma” was given, and the others were not written, the pages were left empty.

Secondly, the events, poetry fragments are dramatically reduced. The epic poem “Sayyod and Hamro” is given on the basis of two compositions on all its manuscript and verbal variants.

The second part was dropped in the Khujanazar narrator (bakhshi) version. However, the events in the second part are dedicated to highlighting the character of heroism in the image of Sayyodkhon. Khudjamurad's version is limited to describing the love adventures of Sayyodhon and Hamro and telling stories about Hamro, Sayyodhon and Sarvi's coexistence. Despite this, this version has its own literary value.

The peculiarity of the speeches of narrator (bakhshi) in this epic poem confirms our opinions that the reflection of lexicon of the oral discourse in the epic poem and the emphasis on the artistic speech that constitutes the text.

From the point of view of folklorists, it is better that every epic poem has more than one version. Because in the texts of epic poems, especially in verbal versions, there are many unclear words and phrases. This is specific to the epic of all peoples. The archaisms, unknowing words, phonetic changes, lexical units with different meanings in the epos, are not clear to the reader or the listener. “Even the narrators do not know the meaning of some words themselves” [20, p. 236].

For example, in the version of this epic poem of Khudoybergan narrator (bakhshi), the following couplets are faced:

Ko'nglimniko'ndiribyoz,

Ko'nadardimetibtoza. (The manuscript, inv. 720, page 5)

If we give attention to the couplets, there is an inaccuracy, an illogical thought in the meaning. Because in this poetic fragment, the monologue of Sarvi who was dissatisfied with his search for Sayyodkhon, was given. She is dissatisfied with Hamro, so "Ko'nglimniko'ndiribyoz" expression in the first couplet is contrary to the lyric hero's opinion. As you know, the concepts of "yoz (summer)", "bahor (spring)" are the symbol of happiness, gladness. That is why, Sarvi, who was in the gut, did not emphasize using "ko'ngliyoz" expression, but she wanted to inform her sadness. In addition, the second couplet mentions her "Eskidardining yangilanganligi (being renewed the old deed)". So, in these couplets the word "yoz" (the word *summer*) is misused. The correct expression of the meaning of this couplet is evident in the version of Khujamurod narrator (bakhshi) which we are analyzing:

Yuzimni do'ndirib yosa,

Ko'hna dardim bo'ldi toza...(P. 3)

In the first couplet of this piece, the word "yos" is most appropriate for the content of the poem. Because, the word "yos" means the mourning. Sarvi considers that going for another ladylove of her sweetheart is the mourning for her. Here, the fact that she was dressed in black was a confirmation of the above mentioned opinion.

Thus, it is a good idea to compare the options in identifying unknown words and phrases in the texts of epic poems.

The text which was written by Buyuk Karimi, is too short. Together with this, there are few words in which misleading phrases, phonetic changes, and faced change in meaning. The paysage and portrait images, artistic expression means, and scenes specific to light humor ensured its literacy.

The image of nature in the text of the epic poem is also expressed in the following manner: "When Oshiq Ahmad came into the garden, the flowers were opened, the nightingales were motionless, the cottons were closed, the birds warbled, the springs flowed everywhere, the flower garden was seen as a flower or as a spring" (Manuscript, P.10).

The poetic part of epic poem is written also very perfect by artistic aspect. Even there are such poetic couplets that in each couplet of them are used the jugate simulation method, and character of melodic and frolicsome is appeared:

Kiydigiyashildur, o'rtugiola,

Bo'yidolamanzar, lablari bola,
 YuziSalbiyamangzar, qomatidola,
 Ko'zimasotashdixoligurjining. (Manuscript, p. 25)

There are very few proverbs and sayings in the prose part of the epic poem. However, in is given more attention to this issue:

Yomonyo'ldayurgantangridantopar,
 Tonglabirkunyursangarosatqo'par. (Manuscript, p. 22)

When speaking about this version, it should be noted that Khujamurodnarrator (bakhshi) is a representative of the Kipchakdialect. However, in this epic poem which is written from him, the lexicon specific to the Oghuz dialect is especially noticeable. This feature is especially noticeable in the poetry section:

Parim, ko'ksingdagi qo'sha yumurlar,
 Ko'ksingni ko'rganda tanim jimirlar,
 Bag'dd o'lkasinnan to'ti-qumrilar,
 Alar ham yuz turli soz bilan kelar. (Manuscript, p. 9)

The word "Yumur" in the content of the poem is mostly used in the Oghuz dialect means "round". This word has the same base with *yumurta*, *yumruq* and *yumaloq* words. In this couplet, it is given as the poetic expression of the word "breast".

There are a lot of words specific to KhorezmOghuz and Kipchak dialects in this epic poem. This is definitely natural case. Together with this, in the content of the text also are shown the lexicon related to Persian and Arabic-languages. In most couplets, Persian isophas are used:

Sayodxonparibirshohixo'bondur. (p. 11)
Mohimunavvardur yuzi.. (p. 15)

There are a lot of words specific to Arabic lexicon such as "Zilli iloh", "Gustoh" "arosat", "munkir", "nuqs" in the text. This feature leads the opinion that the epic poem may be come to repertoire of narrators (bakhshi) through manuscripts.

The words which are often used in Azerbaijani, Turkmen languages in today in the lexicon of epic poem, such as "cho'x", "do'nmish", "deyil" "inja", "egramcha", "to'z" are often shown.

Consequently, the epic poem was formed and popularized among the peoples of the Oghuz class associated with the Turkmen, Azerbaijan environment. According to the lexical features of

the epic poem, the work was copied into the 19th century and entered the repertoire of the narrators (bakhshi) through those manuscripts.

The volumetric minority of this epic poem, which was written by BuyukKarimi, dislocation, and the second line in the composition of the epic poem— dropping bellicosity character of Sayyodhon probably connect to the certain causes.

Considering that the epic poem was written in 1938, this period was the time of the thriving years.

In September 1936, Ahmad bakhshi Matnazarov, the leader of the Mangit narrators (bakhshi), and the clown of his ensemble, Yusuf Polvonov, were imprisoned for singing old-time epic poems which praised the old period [18, p. 10]. The destiny of the narrators who sang the epic poems, remains fateful. Khudjamurad narrator (bakhshi) had not been able to sing the epic poem with great mood, because he had lived in the midst of this era.

Nevertheless, this version can also serve as one of the original sources for studying epic poems, and give opportunities to fill in other options in some ways.

About the version of Khudoybergan narrator (bakhshi) of “Sayyod and Hamro” epic poem

One of the talented representatives of the school of Mangit epic poems, founded by Khudoybergan bakhshi (narrator) Utaganogli Ahmed Bakhshi (narrator). “He’s been fishing for a long time with Ahmed Bakhshi. He learned epic poems from the repertoire of his teacher. When his teacher got stuck and died, he began to sing epic poem independently” [15 (IV), p. 337].

The sophisticated version of the epic poem “Sayyodhon and Hamro” is the most comprehensive, volume-rich, artistic high-end work. The text of epic poem consists of 61 pages on machine paper.

On March 11, 1960, Usman Akhmedov was copied it. The prose piece of the epic poem is very detailed and extensive. The poetic couplets consist of 552 lines, while the prose is 1244 lines. The text of the epic poem is stored in the archives of TAI Folklore Department of the Academy of Sciences of Uzbekistan in the number 720. Text was copied in Cyrillic alphabet. Later, some of the glow mistakes were corrected with another ink. But the text did not change.

Another noteworthy aspect of this version is that each poetry couplet in it is referred in which song it sings, and the name of the song is given. It is well known that every poem in the content of epic poems of Khorezm can be singled out for a particular song. According to the research, at one time, 72 melodies were used in Khorezm epic poems. The tunes are distinguished by their names in the southern and northern Khorezm. Currently, Khivan narrators (bakhshi) use 34 songs, Mangit narrators (bakhshi) use 32 songs [17, p. 14].

In this epic poem in the repertoire of Khudoybergan narrator (bakhshi) is given the names of 19 songs.

Ten of the melodies used by the Khivanarrators and Mangitnarrators are in line with each other. So, the number of total songs in two school of narrators consists of 56. If you compare the names of these melodies with the melody which Khudoybergan narrator use, the four melodies are different and it fills 56 melodies and consists of 60 tune.

If the images of the epic poem is imprinted, all of them are indivisible representatives of the feudal society. Looking at the image of Hamro, the hero of the work, he is a narrator, a poet, a son of the rich family. When faced with a difficulty, he is immediately tormented, and in love he is an unstable person. Turkmen scholars also point out that such features of his image are exaggerated [7, p. 3-8; 12, p. 8].

In the Khudoybergan narrator (bakhshi) version, the image of Sayyodhon is completely different from the written alternative, combining the type of pet and indulged princesses. In written copy her relationship with the image of Saljanxotun in the work “Qo’rqudotakitbi” is entirely saved. In the oral version, the battle imagination of Sayodhon is dropped, and the epic poem has completely romantic character.

The character of Oshik Ahmad in the epic poem embodies the unique humor. His ultimate goal is to find his son Sayyodhon. Hamro listens about Sayyodhon, after he went out; he also went with his son in order not to let his lonely child go. This image plays a major role in activating the events of epic poems. His efforts to enter the garden of Sayodhon, being bare and thrusts into the water pipe, to be beat with a cane by bondwomen are recited a very lively and funny in this epic poem. This person is ordinary, funny, and personally self-conscious, in turn, wise person. In his speech, it is often used the idiosyncratic, abusive meaning phrases. In particular, when Oshik Ahmad sang, Sayyodhon always found the word “Nuqat” (incomplete, meaningless). That is why when Hamro is singing in front of Sayyodhon, Oshik Ahmed told him: “Ehtiyotbo’libqo’shiqayt, buqizning “nuqatkasali” bor”. Because, if the singer could not explain the words in the song, Sayodhon commanded to beat the singer to the bondwomen. Oshik Ahmad fallen into this situation two or three times and were “entertained”.

All other characters in the epic poem are in the episodic character. In particular, the first wife of Hamro, Salbiniyaz, is also not noticed by her activity. She cannot resist Hamro to search for Sayyodhon. In this way, she is seen one episode, and ends its activity.

Artistic speech in this epic poem is rich and colorful. Although some of the expressions and artistic imagery means are closer to the version of Khujamurodnarrator (bakhshi), this version, which was written from Khudoyberdi narrator (bakshshi), can be versatile in all aspects.

There are many words in the lexicon of the epic poem, which are typical of the Kipchak dialect: such as “Oruv-pokiza; to’ba-balandlik; irkilmoq-kechikmoq; bo’ktarmoq-to’ldirmoq”. In turn, because the epic poem was created mainly in the Oghuz environment, there are many words specific to Oghuz dialects: such as cho’x-ko’p; varsaqi-hikoya; atonoq-charxpalak; ushoq-bola; o’kcha-tovon. It should be noted that Persian, Arabic words and isophas are often seen in the text of the epic poem: such as shohixo’bon; tilizabon; hukmiravon; zulliloh; tillapo’sh, oriy.

This case once again confirms the opinion that the epic poem came from the manuscripts to the repertoire of narrators. The text of epic poem has undergone major changes through the oral literary speech of narrators. This feature can be easily seen in the art of saj' art:

Turshuyerda, alingolsozingni, balanddanchiqarovoizingni, alingningsozinko'rsin, gapingningtuzinko,rsin, shukelayotganqizlargabirdavrsoz, birdavrso'zayibo't" (MS, p.12)

"Mmathonpodshodeganpodshosibor, Qizizolmadeganjoyda 40 tanobbog'i bor. Bogidasarhvuzibor, quvvag'ozibor, Sayotxonparideganbirqizi br. Yonidaqirqkanizibr" (MS, p. 14)

The examples of these two sajas are repeated with many parts of the epic poem in varying degrees. This increases the sensitivity of artistic speech. In the speech of narrator is given more attention to describe the beautiful landscapes:

"Boqqanazaretibqarasa, birbog'ki, gullarochilibturgan, bulbullarsayraborturgan, qushlarhamdusanoo'qibturgan, bulqlarhartarafgaoqibturgan, bog'ningyuzigulugulzor, go'yofaslibahorbo'libturgan. Lma, anor, pista, bodomo'zipishib, o'zitushiyotgan"... (MS, p.17)

The persistent artistic expressions are faced more in the narrator's master-pupil's tradition. In reality, that if one epic poem is written by the same "school" authors, the artistic expression means on them are the same"[19, p. 61].

This character can be seen at the version of Khujamurod narrator with the version of Khudoybergan narrator of "Sayyodhon and Hamro" epic poem.

In the analysis of the version of Khujamurod narrator, we mentioned, such as:

"O'nto'rtkechanningoyikabi, birkechanningqorikabi" the similarity means, we said that this comparison also appears in the book "Qo'rqudotakitobi". The same similarity was beautifully used in the version of Khudoybergan narrator (bakshi). (MS, p. 8)

In addition, in the version of Khudoybergan narrator (bakhshi) there are imitations such as:

"Ahmadtulkiningqarisidaybuqonoqlab (pisib) uyoqqa, buyoqqachiqaverdi" (MS, p. 24).

In addition, the imitations mixed exaggeration had especially effective expression:

"Sayyodhon Hamrojnga qarab bir ming noz, to'qson ming jilva, o'ttiz ikki ming g'amza bilan egilib bir ta'zim berdi. Misoli oy ta'zim berganday bo'ldi" (MS, p. 32)

The exaggeration mean on the epic poem was mostly used specific to events. To describe the beauty of the palace of Sayyodhon, the following exaggerative picture is used: "Kun botardanbir kun chiqdi, kun chiqardanharbir kun chiqdi. Oshiq Ahmad:-eyjo'ralar, kunchiqardanchiqqan kun o'zimizning kun, kun botardanchiqqan ne kun bu?—dedi, cho'ponlar: kun botardanchiqqan kun chiqqan kun emas. Bu Rum shahri, Mamatxondeganpdshosibor, uningSayyodhonotliqizibor, kunbotardanchiqqankununingko'shkiningshu'lasi" – dedilar. (MS, p. 14)

The magnificence of the palace of Sayyodhon will be stronger in the following exaggerative picture:

“Sayyodhonpari 40 kanizibilanbazmidavrongamashg’uledi. GurjistonpodshosiqiziMalikaxon ham 12 kanizibilanuningoldigakiribbordilar. Tillapo’shsaroyningichi 52 kanizsaroygakirgandanso’ng, qirqinchiqandilyoqqandayshu’laberdi”. (MS, p. 45)

The narrator often addresses the people's proverbs and sayings in the text of epic poem, and performs speech mastery in the picture of events.

When Oshik Ahmad went to the discussion with Sayyodhon, he used the proverb as the form “Aytuvchiahmoqbo’lsa, tinglovchidonoderdilar” for the fastidiousness of Sayyodhon. According to punishment of Sayodhon, the proverb: “Mundinqochganqutilar, turgantutilar” is used.

In the composition of poetic couplets are also gathered many proverbs and sayings:

Oshiq Ahmad aytur: pirimekanlar,
Harqulningoldigayozilgankelar. (MS, p. 12)
Yomon yo’lda yurgan Tangridan topar,
Tongla bir kun yana arosat qo’par. (MS, p. 42)

These proverbs and sayings used in epic poems play an important role in the fame of literary speech. The poetry section of the epic poem is very well developed. Among them there are a lot of weighty complex, rhyming gypsy, playful couplets are faced:

Ko’zingnimangzatdimolg’irlochina,
Harbir holing tegarChinumochina,
Murodimber, kirdimbog’ingichina,
Parvonaday ‘tga solma bog’ingda. (MS, p. 23)

In the version of Khudoybergan narrator, poetic fragments are much smaller than the version of Khujamurod narrator, but fewer than their written versions. Many poetry fragments have been shortened. Many poetry writings, which were related to those events, were abandoned spontaneously due to the fact that the war episode related to Sayyodhon, had been dropped in written form. However, some poetic fragments in the oral version are not among the poems in written form. For example, in the oral version are given the following quatrain:

Sollanibyonimakeldi,
Kelibmendanxabaroldi,
Otang shuncha “izzat” ko’rdi,
Istaganing bog’da ekan, bog’da. (MS, p. 27)

This quatrain does not contain in the written copy. On the contrary, in the written form the quatrain begins with couplet “Yorbog’igakirarbo’lsang” is dropped in the oral version. It is seen that

the verbal version is much more processed as a result of improvisation. If changes to the oral variant are met, they will have a tendency to increase the tendency to humor. Considering the third example of the four quarters, it is a humorous expression of his beating by the bondwomen. This quartet is not the version of Khujamurod narrator.

Entrance of Oshik Ahmad to the garden of Sayodhon through the water pipe is also gracefully processed in the oral version in humorous way. It is only mentioned in the written version that Oshik Ahmad had passed through the “obimo’ri”..

Compared the oral version with written version, one more thing is clear: the oral version has been misinterpreted by many words. For example, let's take the following four:

In the oral version:

Hamro: aqlibo’lmas tog’ odamining,
To’basigulbo’lar bog’ odamining,
Sahro dalisining tog’ odamining,
Ko’zlari seningday qizlarga dushmish. (MS, p. 66)

In the written version:

Hamro der, aqliyo’q tog’ odamining,
Tuhfasigulbo’lur bog’ odamining,
Sahrodalisining, tog’ odamining,
Ko’zlari san kabigo’zalatushmish. (Oshiknoma, I book, p. 49)

The first and the second couples in the oral version seem to be quite exaggerated. In particular, the word “to’ba” in the second couplet does not fully comprehend in the meaning of couplet. “To’ba – in Kipchak dialect means “top”. So, the top of a mountain bloom gives the abstract concept. In the written copy: The gift of the garden man is flower, the meaning is clearly stated in its style. The narrator uttered the word “gift” in the form of “shackles” and changed the meaning of the word to the non-nominal one. In some cases written inaccurate words are logically interpreted verbally. For example, in the oral version:

Qushchigayarasharyugurikolaja,
O’nggidan otlansa, so’liga tusha,
Tabili qoqilsa, tarlon kelmisha,
Botar tirmoqlari qona tarlonning. (MS, p. 51)

In the written version:

Qo’shiqqa yarashur yugurik olaja,
Sog’inchdan otlanib, so’lindan tusha,
Tabl boz qoqqanda tarlon uchusha,
Botar tirmoqlari qona tarlonning. (Oshiknoma, I book, p. 43)

In these quartet the first versions are correctly interpreted, and the verbal option is correctly interpreted. That is, in the couplet “Qo’shiqchigayugurikotyarashadi” is about the hunter who hunts a bird in the hands of a rider. In the written version, the word “Qushchi (Kushchi)” was misinterpreted as “Qo’shiq (Song)”. These examples can be summarized. Therefore, each variant has a priority in its essence.

In the content of epic poem called “Dodalannan, do’stalinnan”, the difference between the two versions is more noticeable. This poem is composed of 6 points in both versions. This poem is made up of 4 points in the version of Khujamurod narrator. The poetry poems are more similar to those written in oral terms. This issue is related to the only narrative school of both oral versions.

Oral alternatives and scattered texts make it possible that dozens of copies of Sayod and Hamra's poems can be distributed among the people. Likewise, oral versions of the Bakhshi were also played in color.

The epic poem that Khudoybergan narrator sang best of all is now the most comprehensive oral version.

References

- “Oshiq” turkumi dostonlarining g‘oyaviy-badiiy xususiyatlari. (o‘quv qo‘llanma). T.: TDPI nashriyoti, 1987.
- Bali M. Ercişli Emrah ile Selvi Han hikayesi: variantlar intesbetive halk hikayeciliyibakimindan önemi Ankara: Baylanmatbaasi, 1973.
- Əliyeva F. Əmrah dastaninin türkmen versiyasi: Genezisi və formalaşması. Bakı: “Elm və təhsil”, 2011.
- Sakaoğlu, S. Ercişli Emrah. Ankara: Kültürveturizm Bakanalığı: Yayinlari, 1987.
- Garriev, S. Turkmen eposi, descamlari ve gundogar xalklarinin epiki doredijiligi. Ashgabat, 1982.
- Karriev, B.A. Epos i destani // Izvestiya AN Turkmenistana, seriya obshchestvennix nauk.– Ashgabat, 1973. Nr.6.
- Kerboboev, B. Sez bashi // Sayatli Xemra. Ashgabat: Turkmendovneshir, 1960.
- Korogly, X.G. Shasenem i Garip, Kasimoglan i drugie turkmenskienarodniepovesti. M.: Nauka, 1991.
- Qobulniyozov, J. So‘z boshi. “Sayod va Hamro”. T.: Fan. 1964.
- Madaev, A. A. Xorezmskie dastani i ix spetsificheskie osobennosti. Avtoref. kand. diss. filol. nauk. T.: 1973.
- Maqsetov, Q., Tajimuratov A. Qaraqalpaq folklori. Nukus, 1979.
- Mamedyazov, B. Turkmenskiy narodniy dastan «Sayat i Xemra»: Avtorferat. kand. diss. filol. nauk. Ashxabad, 1963.
- Mirbadaleva, M. Turkmenskiy romanicheskiy epos // “Xuyrulugka-Xemra. Sayat i Xemra” M.: Vost. lit., 1971.
- Nakimov, M. Azarbijchan ashıy adabıjjatı. Bakı: «jazychy», 1983.

- Oshiqnoma. I, IV kitob. – Urganch: “Xorazm”, 2006.
- Radlov V.V. obraszy narodnoy literatury tyurkskix plemen. CHast III-IV. - SPb, 1870.
- Ruzimboev S. Spetsifika, tipologiya i poetika xorezmskix dastanov: Avtoreferat dokt. diss. –T., 1990.
- Ro‘zimboev S. YUsuf masxaraboz. - Urganch, 1995.
- Sat S.M. Tekst “uchitelya” i tekst «uchenika» (opyt sravneniya xudojestvenno-opredelitelnykh konstant) // Folklor. Poetika i traditsiya. –M.: Nauka, 1982.
- Surazakov S.S. Ob opyte raboty nad nauchnym perevodom altayskogo geroicheskogo eposa «Maaday kara» // Folklor izdanie eposa. –M.: Nauka, 1977.
- O‘zbek tili va adabiyoti masalalari. 1961, №1.