

<p align="center">RESEARCH ISSUES OF TURKISH VERSIONS OF THE POEM “ASHYK NAJEP” (as an example of Uzbek, Karakalpak and Turkmen folklore)</p>		<p align="center">Literature</p> <p>Keywords: oral epic, typology, baksy, saz-oner, verse construction, version, variant.</p>
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<p align="center">Abstract</p> <p>This article is about oral epic “Ashyk Nejep” which is widely known anonymous among the turkic people. In other words, written about the uzbek, Karakalpak and Turkmen versions of the oral epic and their performers and researchers. As well as given information about differences and similarities of these versions.</p>		

Many national poems which included in early people’s outlook, national personality, customs and traditions and esthetic attitudes towards life have been remained so far. One of these kinds of poems is “Ashik Najep”. The poem is widely known in the folklore of Uzbek, Karakalpak and Turkmen nations living in the area of Aral, Central Asia. The poem was made widely known and famous to readers by “baksi”, “kissakhan” and “jiraws”. This poem was taken from the “baksi”-musicians lives too.

Nowadays, in our country, we are paying more attention on ancient customs and traditions and “baksi”-musicians’ field, so it is very important to be familiar with the poem “Ashik Najep” too. Widening the poems which express real customs of our nation taking into account the necessities of the youth and life requirements and learning them based on the most actual theoretical conceptions of the world is one of the main problems of folklore. Thus, in this article we would like to present genetic background of the poem “Ashik Najep” and its familiarity between Turkish nations and research issues in the folklore as an example of Uzbek, Karakalpak and Turkmen folklore.

Historical-comparative, comparative typological methods were mainly used on writing this article.

The author of the poem “Ashik Najep” is unknown and it is anonym poem. Main idea of the poem expresses the respect of the nation to music, music skills and “baksi-jiraws”. For this reason, events in the poem “Ashik Najep” which was made to improve the power of the music art are portrayed widely by the main character Ashik Aydin pir, Albent, baksi Najep.

This poem has been researched in the folklore of Turkish nations too. For example, this poem is called “Ashyk Nejep” in Uzbek folklore. Especially, this poem is widely known in Khorezm region. Thus, professor Saparbay Ruzimbaev wrote down the poem “Ashyk Nejep” from baksis and announced it in the 4th part of the multipart book called “Khorezm poems”, “Oshiknoma” in Urgensh, 2009. According to professor S.Ruzimbetov’s opinion oral version of the poem “Ashyk Nejep” is found in baksi Ruzimbek Muratov’s repertory. Uzbek version of the

poem which was prepared for printing by professor S.Ruzimbetov defines that it was written down from Ugiljan khalfa who lives in the village Kushkupri, Khorezm region [6, p.7].

In the work of professor K.Maksetov called “Qaraqalpaq xaliq awizeki do’retpeleleri” (Karakalpak national oral works) (Nukus, 1996) in Karakalpak folklore, it was mentioned that the poem was particularly about musicians. According to Karakalpak scientist K.Maksetov, “the poem “Ashik Najep” became famous between karakalpak baksi with the help of relations with turkman baksi, was included Karakalpak baksi’s repertory and became their favourite poem” [4, p.294]. Professor K.Maksetov wrote down himself the poem “Ashik Najep” from baksi Karajan in 1960 and this version is kept in the manuscript collection in the Karakalpakstan filial of Science academy of Uzbekistan.

According to the scientist, main events of the poem “Ashik Najep” are about Ashik Aydin pir and his apprentices called Albent, Nawriz, Genjemurat, Azben. The episodes of the poem consists of events depend on one of these apprentices called Albent.

Whereas, in the monograph called “Shig’is tillerindegi jazba da’rekler ha’m XIX a’sirdegi qaraqalpaq shayirlari”(Written sources in Eastern languages and Karakalpak poets of XIX century) (Nukus, “Bilim”1991), the poem called “Kissa of Albend-Sona” is mainly about Najep’s mother and his stepfather. In this work, Albend falls in love Sona and they get married.

Professor H.Khamidov gave the following information about the manuscript of the poem: “This “kissa” was combined with famous kissa “Yusupbek-Ahmadbek” and was made one poem together. At the beginning of the manuscript there are not several pages, they were torn but instead of them there is a page fully written both sides with poems called “Bu dunya”(This world), “Anda bar”(Exist there) and “Ketti”(Left) by Maktimkuli.

The size of the copy of manuscript “Kissa of Albend-Sona” is short in size and it is total 29 pages. Beginning side of the copy was torn and it begins from “nazim” [3, p.88].

The scientist particularly remarked that the copy of the manuscript “Kissa of Albend-Sona” was not written appropriately and well enough and calligraphers at those time had not any good skills on copying each pages and lines of the pages are not the same and size was not taken into account. Furthermore, H.Khamidov mentioned that main motive of the poem is love.

At the present time, it is not a mistake to say that it is very important to print 100 tomes of “Karakalpak folklore”, collect Karakalpak national oral works in one place and represent them to readers’ community. The marriage of the protagonist of the oral epic to the widower Sona who lives in Genjekarabak’s homeland is the cause of the event’s beginning. Sona’s little baby Nejep uglan’s bringing up and becoming musician is the basement of plot’s development of the event. That is why, confusing relation between Nejep uglan and Albend as well as being professional help him cope with all of the difficulties.

«The composition of the oral epic “Nejep uglan” which was written in “Karakalpak folk” shows the whole mixed text of the prose and poet” [2, pp.279-280].

“The role of the baksy`s was great to create the Turkmen version of the oral epic. For instance: there were some people who told the oral epic Nejep uglan`s Turkmen version such as Mammdana Sopiev, Nary Khalykov, Artyk Durdiyev, Ure Seytmadov, Ure Kabaev, Gylych Ogaev and so on. Kakabay Seyitmuradov mentioned that “ Writing the oral epic Nejep Uglan from the baksy in Turkmen was did from 1939 [5, p.3].

When the oral epic is told by baksys, some differences will be visible. Right, the plot of all the versions are similar but, they are different by size. K.Seyitmuratov took into consideration such kind of differences and mentioned that: the version of M.Sopiev is the first, N.Khalykov`s is the second, U.Kabaev`s is the third, U.Seytmadov`s if the fourth, A.Durdiyev`s and G.Ogaev`s are the next places» [5, p.3].

It should be mentioned that there are differences in geographical places and episodes of the Turkmen version of the oral epic.

The Turkmen version of the oral epic “Ashyk Nejep” was written by B.Uspenskiy in 1926. The it was published the first time by N. Khodjaev and P.Agaliev in 1943. When the oral epic was published, it was gained the interest of the audience. For instance: they published Ya.E.Vertel`s “Turkmen novel about poet Ashyk Nejep” in 1949 and in 1947 they published the article “Turkmen poem about the poet”.

Although the oral epic is anonymous, some Turkmen scientists regarded that it belongs to XVIII century`s poet Sharbenda and published in Ashgabat, 1943. The prologue was written by N. Khodjaev. N.Khodjaev and P.Agaliev prepared to printing. It was published in outstanding Turkmen poet B.A.Garryev`s redaction.

The role of the B.Akhundov was great to gather and republish the oral epic. He published it as a book the second time in 1960. But, the content was in variety of versions.

Then scientist K.Seyitmuratov did research to prepare Turkmen version of the oral epic Najep uglan. He write Turkmen baksy M.Sopiev`s version from himself and published under the name “Nejep uglan” in 1977.

Then in Turkmen folk science some work to research “Ashyk Nejep” is held. For instance, Sulgun Gutlieva defended candidate dissertation under the topic “Turmen national oral epic Nejep Uglan” (Ashgabat, 1967)

In independence period in Turkmen folk to research “Nejep uglan” is gained interest. For instnsnce: in the book “Turkmen khalik doretushiligi” which was written about heritage of turkmrn folk and published by “Turkmen state printing-house” in Ashgabat, 2010 was given valuable information about “Nejep uglan”. As it stated in the book

The main event which was written in the all of the turk versions of oral epic “Nejep uglan” such as uzbek, karakalpak, turkmen was the people`s respect to the music, traditions and culture as well as appeared in the topics love and courage. It is not an author's work, it is a legacy of folk art and is an anonymous saga.

The poem "Ashyk Nejep", popular among Turkic nations, has been often told by Bakhshi people around Khorezm and Kunaurganch. Indeed, it is evident that the cities of Khorezm and Kunaurgench were the places where the events of the story occurred. The poem is written in a liro-epic genre with a mix of prose and poetry. Despite the fact that many of the poems were cited in the poem, the stories are largely written in prose. The poems presented in the poem express the inner feelings, innermost feelings, aspirations, and humility of the heroes attending the events. Therefore, the theme of the poem "Ashyk Nejep" is also widespread in Central Asia and can be found in the folklore of the Uzbek, Karakalpak and Turkmen peoples. Nevertheless, the plot of the "Ashyk Nejep" has been re-worked by every nation based on their living conditions and national identity. It embodies the creative abilities of every nation, honored for centuries. From this point of view, the Uzbek and Turkmen versions of the poem "Ashyk Nejep" have similar themes and motives, which in turn have their own specifics.

The Uzbek, Karakalpak and Turkmen versions of the epic poem "Oshik Najab" are based on the common and poetic language, as in other poems, the poem begins:

"But the narrator is easily informed by the narrator, that there was a king in the Yemen province called Sultansho, and there was no one who could command him" [6, p.73].

Following these words, the events in the Uzbek and Turkmen versions of the poem are not told by a certain author but by the writer:

«Kunlardin bir kun aning eliga Ganja Qorabog`din bir xatarli karvon keldi. Karvonlar oltag`ini oldi, sotjagini soti. O`z ellariga qaytish oldidin maslahat etdilar. Shunda karvonlardan biri:

- Ey kordoshlar, elning podshosidin beruxsat qaytmaganimiz ma`qul, dedi. Aning sheriklari bu so`zni ma`qullab, podshoning oldiga bordilar.

Alar podshoning borgohina borib, qo`l qovushtirib, «Taqsir, arzimiz bor» deb turdilar.

- Ey mehmonlar, ne arzingiz bor?

- Taqsir, yurtigingizga kelgan bir xatarli karvonmiz. Oljagimizni oldik, sotjagimizni sotdik. Emdi ruxsat qilsangiz o`z elimizga qaytsak.

- Ruhsat ollodan, qaytabering, dedi podsho. Anda savdogarlar aydilarki, yurtigingizga keldik, ketdik, ammo yurtigingizdagi rasm-rusumlardan bexabar koldik. Anda podsho aydi: - bizning elda rasm-rusum kengdan yayramagan, ammo bizda mehmonni so-suhbat bilan uzatmak qondan kirgan. Biz buni sizning elda ko`rmadik.

Podshoning bir baxshisi bor erdi. Anga Alband baxshi der erdilar» [6, p.73].

Following this statement, the story begins with the story of Alband Bakhshi. That is to say, Alband Bakhshi's wife was paradise and was alone. One night he saw a woman named Sona and fell in love with her. Alband Bakhshi asks Sona for her visit and tells her that she is ten. Here we find typological similarities in the comparative analysis of the poems by name of Alband Bakhshi with the Uzbek and Turkmen versions. For example, in the Uzbek version:

Og'alar yotardim bircha tush qo'rdim,
Yodimdin chiqmaydur oti So'naning.
Nogohonda ani qo'rib ish qurdim,
Yodimdin chiqmaydur oti So'naning.

Alband aytar, beklar sizdin so'rali,
Bilobilmam, ne yerlardin qarali,
Savdogarsiz, o'lkangizga borali,
Yodimdin chiqmaydur oti So'naning [6, p.75].

in the Turkmen version:

Агалар, ятырдым, бирже дүйш гөрдүм,
Ядымдан чыкмаяр ады Сонаның.
Нэгехандан оны гөрүп, тш гурдум,
Ядымдан чыкмаяр ады Сонаның.

Элбент айдар, беглер, сизден соралы,
Билебилмен, не ерлерден гаралы,
Сөвдагәр сиз, үлкәңизе баралы,
Ядымдан чыкмаяр ады Сонаның [5. p.13].

After this episode, the story begins in the story, and the main events continue, such as Alband Bakhshi's encounter with a woman named Sona and meeting him and thinking about Sona. It is known that love for the woman who gave birth to a baby with a great place in the poem was also mentioned. However, this motif does not appear in other Turkic folklore poems "Oshik Gharib", "Layli Majnun", "Zohra-Tahir". This is one of the peculiarities of the love story Najab. K.Seyitmuradov, a Turkmen scholar, commented on this: "The love of Alband continues at the beginning of the poem and contributes to the development of the main theme. The thought of Alband on a woman with a child will only aggravate the new story, and her frustration with her stepson will lead Najab to seek his honor through humiliation" [5, p.10].

Sona's seven-year-old boy, Najab, looks at her stepfather and expresses his desire to become a future blueprint. However, Alband thinks that this child can become an enemy in the future, and they reap the Najab. After that, Najab became upset and went to the master of the arts, Oshiq Oydin, to become a disciple. Will be in service for seven years. Then Najab's mentor, Oshik Oydin, gets permission from the pir, and, having argued with Alband, defeats him. At this point,

the pride of Alband Bakhshi becomes his enemy. As a result, Najab becomes a palace bakhshi. The protagonist of the people's versions of the oral epic is Nejep and other main events are told through him. In other words, all of the events which was told in oral epic are associated with the life of baksy and differs from the other oral epics by its idea. As it stated in the oral epic every person should be professional. But to achieve this degree they learn from their teachers, they will have "piyr"s. Ashyk Aydin helped Nejep to be professional and bring to perfection, he taught Nejep in his school. So that, from his teacher's point of view, the pupil he taught should have humaneness feature, and brought up him. For that reason before wishing good luck to his pupil he admonished:

Sen borgan sung shox istamas Albandin,
Pandim budur: takabburlik aylama.
Takabburlik guch yigitni khor etar,
Pandim budur: takabburlik aylama [6, p.84].

The wishes of Ashyk Aydin help people to arise humaneness feature, to be kind and finding their way. Such kind of episodes arises some differences of the oral epic "Ashyk Nejep". For instance: in turkmen version:

Sen baranson sha istemish Elbendi,
Pendim budur: tekebberlik eyleme.
Tekebberlik gosh yigitke khor getir,
Pendim budur: tekebberlik eyleme [5, p.30].

In this lines expressed his admonition to Nejep. Whwn we comparatively analyzed the lines of the verse, they contained 11 "buuin" and stated in the form of 4 line as well as their contents are similar. In Karakalpak version there is no such kind of episodes when he admonishes to Nejep. That is why, uzbek and turkmen versions of the oral epic "Ashyk Nejep" are similar in comparison to karakalpak version. So, is arises differences that associated with repertoire of baksy and story tellers. That is why, every nation told this oral epic "Ashyk Nejep" in variety of repertoire on the basis of their national mentality. To sum up, the oral epic "Ashyk Nejep" was told among the people by baksys of turk people like uzbek, karakalpak, turkmen and became the people's favourite oral epic. We regard, in the future this problem must be researched in scientific framework.

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