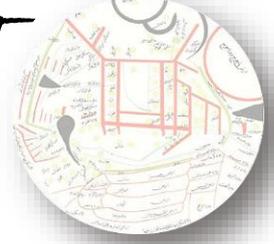


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Similarities and Differences Between The Uzbek and Turkmen Versions of The Epic Poem "Ashik Najep"

"Aşık Najep" Destan Şiirinin Özbek ve Türkmen Versiyonları Arasındaki Benzerlikler ve Farklılıklar

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Abstract

This article shows the differences and similarities of the epic poem "Najep oğlan" in Turkmen and Uzbek versions which were very popular among Turkish people. The poem is widespread among Turkish people including Uzbeks and Turkmen which is depicted that the main idea is related to music art and the importance of ancestors who had been keeping traditions. That's why in this article the poem will be studied and found out the differences in Uzbek and Turkmen versions and their typological changes. Because the main ideas which are notified first are the locations in poem and images of characters such as repertoires that baksi have. On the other hand it is about how the scenes in the poem are settled, in other words the structure of composition are defined. And in both versions of the poem the idea of subject matters, similarities and explanation are discussed. Also, the "Ashik-Najab" poem describes the system of characters, the main characters, the function of the characters, their attitude to the events in the poem, the layout of the plot, and the episodes. These issues are being comparatively studied Uzbek and Turkmen versions and generalized.

Keywords: Turkmen and Uzbek poetry, Najep Oğlan poetry, event and structure, Baksi, music.

Öz

Bu makale Türkmen ve Özbek edebiyatlarında ve halkları arasında çok popüler olan "Najep oğlan" destan şiirlerinin birbirinden farklılıkları ve benzerliklerini ele almaktadır. Şiir, ana fikrin müzik sanatı ve gelenekleri koruyan ataların önemi ile ilgili olduğunu belirten Özbek ve Türkmenler de dahil olmak üzere Türk halkı arasında yaygındır. Bu yüzden bu makalede bu şiir incelenecek ve Özbek ve Türkmen versiyonlarındaki farklılıklar ve tipolojik değişimleri tespit edilecektir. Çünkü ilk başta dikkat çeken ana unsur arasında şiirdeki mekan

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ve Baksı gibi karakterlerin sahip olduğu niteliklerin görünümüdür. Öte yandan, şiirdeki sahnelerin nasıl yerleştiği, başka bir deyişle kompozisyonun yapısı tanımlanmaktadır. Ve şiirin her iki versiyonunda da özne meselesi, benzerlikleri ve tasviri tartışılmıştır. Ayrıca, Ashik-Najab şiiri, karakter sistemini, ana karakterleri, karakterlerin işlevini, şiirdeki olaylara karşı tutumlarını, çeşitli katmanları ve bölümleri açıklar. Bu konular, Özbek ve Türkmen versiyonlarında karşılaştırmalı olarak incelenmekte ve genellenmektedir.

Anahtar Kelimeler: Türkmen ve Özbek şiiri, Najep Oğlan şiiri, olay ve yapı, Baksı, müzik.

Giriş

The poem "Ashik-Najep" which is widely known among Turkish nations devoted to our people's musical art (baksi) through its concept has been told to a great extent by baksis in the area of Khorezm and Goneurgensh. Indeed, the places where the events took place in the poem confirm that the events took place in Khorezm and Goneurgensh. The poem was written in lyric-epic genre, prose and mixed-prose were used in it. Although, there were a number of lines of poem, the events are mainly stated in the cases which were written with prose. By means of the songs in the epic poem, the inner feelings, outlooks, dreams of characters who participate in the events were expressed. Thus the plot of the epic poem "Ashik-Najep" became widely known among the countries of Central Asia and can be found in the folklore of Uzbek, Karakalpak and Turkmen nations. However, despite this, each nation made a new plot about "Ashik-Najep" taking into consideration their living conditions and national personality. The ingenious talent which was highly valued for centuries by each nation is combined with it. Considering this outlook, despite the fact that there are similar plots and motives in the Uzbek and Turkmen versions of the epic poem "Ashik-Najep", there are a few differences, too. For this reason, in this article, we aimed to research the issues of similarities and differences between the Uzbek and Karakalpak versions of the epic poem "Ashik-Najep".

The Uzbek and Turkmen versions of the poem "Ashik-Najep" is told by the narrator depending on the general traditions of epic poems, i.e. begins as following:

"It is narrated that, once upon a time, there was a king called Sultonsho in Yaman province, no one could compete with him in hunting or riding."

After these words, the events are not recited by a certain author, they are narrated by storytellers:

"One day, a perilous caravan of Ganja Korabog came to his province. Caravans took what they needed and sold what they intended to sell. They advised before going back to their homeland. And one of them said:

- My fellow landmen, it would be better if we did not go back without permission of the king of this province.

His fellows approved him and they went to see the king.

They went to king's palace, putting their hands together they said "Honored, we have a complaint".

- Oh guests, what is your complaint?



- Honored, we are from a perilous caravan who came to your province. We took what we needed and sold what we intended to sell. Now, if you let us we would like to go back.

- Just the god can let, you can go back. " - said the king. Salesmen said that they came to his land but they are not aware of the customs and traditions of there. The king said: -there are not many customs and traditions in our land but we see off our guests with a good conversation, our tradition left by our ancestors. We did not encounter a thing like this in your region.

The king has a baksi. He was called baksi Albant."

After these talks, the events about baksi Albent began. In the poem, it is said that baksi Albent's wife died. One day, when Albent was sleeping, he had a dream of a widow woman called Sona and he fell in love her. Baksi Albent asks about Sona from the caravans which came to his land and tells them that he was in love to her. We observe a typological similarity when comparing the lines of Uzbek and Turkmen versions of the poem called "The name of Sona" which was recited by baksi Albent. For example, in uzbek version:

Og'alar yotardim bircha tush ko'rdim,
Yodimdin chiqmaydur oti Sunaning.
Nogohonda ani ko'rib ish qurdim,
Yodimdin chiqmaydur oti Sunaning.

Albant aytar, beklar sizdin surali,
Bilobilmam, ne yerlardin qarali,
Savdogarsiz, ulkangizga borali,
Yodimdin chiqmaydur oti Sunaning.

In Turkmen version:

Agalar, yatirdim, birje duysh go'rdum,
Yadimdan chikmayar adi Sonanin'.
Na'gexandan oni go'rup, ish gurdum,
Yadimdan chikmayar adi Sonanin'.

Elbent aydar, begler, sizden sorali,
Bilebilmen, ne yerlerden garali,
So'vdagar siz, ulka'n'ize barali,
Yadimdan chikmayar adi Sonanin'.

Both poems are consist of mainly 11 syllables, four lines and the first stanza is a b a b, next stanzas are v v v a, like traditional poem forms. The same word, the same meaning is mentioned in both Uzbek and Turkmen languages. It can be understood by reading without translation. At the end of the stanza repeated rhymes are used similarly. However, difference between them is noticed in the effect of Khorezm accent in Uzbek version. As it was known from history, due to the fact that the Uzbek and Turkmen nations belong to Oguz languages, the effect of the Oguz language was big on Khorezm Uzbeks. As a result of these, the elements of Oguz language can be observed more in the epic poem "Ashik-Najep".



After these episodes, the events of the poem begins, main events includes; baksi Albent saw a widow woman called Sona, met with her and got married. In this case, Albent's falling in love a widow woman who has a child caused to widening of the theme love in the epic poem. This episode is one of the main differences that distinguish the poem from other Turkish national epic poems like "Garip Ashik", "Layli Majnun", "Zukhre-Tayir" and etc. Such episodes can not be found in other poems. Well-known Turkmen folklorist K.Seyitmuradov gave his opinion about this as following:

"The episode of Albent's falling in love continues in the first half of the poem and plays a supplementary role in developing the main theme. Albent's getting married to a woman with a child causes creating a new event and offending his stepson leads to Najep's attempt to get on his nerves by occupying with the art of music (baksi)".

Sona had a seven-year old son called Najep. One day, Najep told his stepfather Albent that he had an interest to the art of music and he requested for teaching. However, Albent had an opinion that he would be an opponent to him in the future, he was annoyed and hit him. After these, Najep got angry, his anger increased time by time, he was an apprentice to Ashik Aydin pir, took a prayer, competed with Albent and overcame from him. Albent's selfishness was opponent to himself at last. For this reason, Najep became as a baksi in castle.

Typological similarity can be observed in such beginning of the event and in the moods of the characters in Uzbek and Turkmen versions of the epic poem "Nejep Oglan dastani" (Charjev, 1990):

The epic poem "Nejep Oglan" evoked a great deal of interest among Uzbek nation. It turned into one of epic poems which is widely recited with skills by Uzbek baksis. In the version of the epic poem narrated by Ruzimbek Muradov, plot elements of the poem are kept, big difference are not noticed in setting conflict and developing, also characters' moods. However, baksi recites and depicts each episode and details from his own viewpoint." Indeed, as scientist said, same similarities are observed when comparing the version recited by Ruzimbek Muradov copied in 1981 which is kept in the stock №7238 in the fund of manuscripts of Uzbekistan Academy of Sciences, Language and literature institution with the version recited by Turkmen baksi Mammedonna Sopiev.

For instance, in both versions of the poem Albent was depicted as a Sultan Husain's palace baksi. He was depicted as a baksi who went on for wealth and glory. Moreover some typical cases related to king's sovereignty were portrayed by Albent. Furthermore, in the poem some details which were necessary for the life of feudal lords and historical events were depicted in parallel. "In the image of Albent the historical events of musical art masters were shown generally."

In both versions by the image of Najep, baksi was portrayed as a person who brought fame of musical art. In other words attitude of the population to art and music was depicted by the image of Najep. Therefore the famous Uzbek scientist of folklore S. Ruzimbaev noted: "In the image of Najep has been shown the person who had a talent as a poem and word master." Indeed in the image of Najep it has been put together the idea of patience, morality, generosity, mankind and a person who overcame all troubles with patience and got rid of the enemy. In other words the image of Najep



depicted the fight against injustice. Despite the fact that he is young, to reach his goals he works hard. He received his mother's blessing and became Ashik Aydin pir's apprentice. He overcame difficulties, learnt musical art from Ashik Aydin and took a prayer.

In both versions of the poem it was a lot of attention was drawn to Ashik Aydin.

"Ashik Aydin intervened among the people's consciousness as a symbol of musical art power. He was depicted as an intelligent and wise person who always stood on the right path and supported mankind and was in the spirituality of the people. According to "Najep oylan" poem the apprentices who had been educated by Ashik Aydin were just ordinary people."

In that case the Turkmen and Uzbek versions which were performed by Ruzimbaev had no phonetic differences in pronunciation of heroes names. For instance, the main character is called as Elbent and it's also called Elbent in Turkmen version, but it is called as "Alband" in Khorezm version.

Furthermore in the poem you can see typological similarities of geographical names and other artistic details.

However, there are some differences in Uzbek and Turkmen versions of the poem of "Najep oylan". For example, the Uzbek version which was performed by Ruzimbaev begins : " Qadim zamonda Xorazim yurtida Sultan Xasan ", in the Khorezm version it begins : " Ammo rovoniy axbor va noqiloniy osar andog rivoyat qilurlarkim qadim zamonda Yaman viloyatida Sultonsho degan podishox bor erdikim otarmonchilik-choparmonchilik da aning oldiga tushadigan zot yoq erdi ", and also in the Turkmen version it begins as : " Ravilar andag qilarlar gadim eyimda Emen ilinde Soltanesen diyen patisha bar erdi ". In this case the first variant of the Uzbek version makes some differences in country names. And you can see some similarity in the Khorezm and Turkmen versions.

Although there are some differences and similarities in " Ashik Aydin" epic poem, it has connected the ideas of love of Turkish people for music art and the tradition that was being kept and honored. Moreover the ideas that were depicted in the poem familiarize young people with past life and educate them to be kind and to be betrayed the traditions. And therefore the poem needs to be studied in the future.

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