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## ARTISTIC FEATURES OF THE TURKIC VERSIONS OF THE ORAL EPIC "ASHYQ NAJEP"

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### Abstract

This article discusses the Turkish versions of the anonymous epic "Ashyk Najep" and their artistic features, typological issues.

**Key words:** epic, trope, image, style, art tools, artistic detail.

One of the anonymous folk epics "Ashyq Najep", which embodies the characteristics of our people's passion for music, is widely spread among the Turkic peoples, and in the latter case among the Uzbek, Turkmen and Karakalpak peoples. This epic illuminates the art of baksyshylyk, the power of music, the people's great respect for the art of baksyshylyk, the ideas of love, heroism, patience and humanity. It also addresses the issues of teacher-discipleship and the duties of the art of baksyshylyk. The epic "Ashyq Najep" was widely spread among the Turkmen people, and then spread to both the Uzbek and Karakalpak peoples. It has been performed by both Uzbek and Karakalpak baksy among the people, passed from language to language and has survived to our days. Basically, there was no manuscript version of this epic, but the baksys were copied by the khalfas and added to the music. If we look at the sources of Uzbek folklore, the version of this epic, copied by Orizimbek Murodov (son of Murod baxshi) in 1981, under the name "Najab oglon" is kept in the 7838 inventory of the UzIA Manuscripts Fund. There is also information that the Karakalpak version of the epic "Oshyk Najab" was written by Professor K.Maksetov from the Karakalpak poet K.Kabulov. If we look at the information about the Turkmen version of the epic, we can see that the epic was written in the language of some poets since 1939, especially in the repertoire of Gone Urgenish poets Mammetanna Sopyev, Nury Khalykov, Artyk Durdyev, Ure Seytmammetov, Ure Kabaev, Gylych Odaev and so on. At the same time, we have found that it is currently being carried out by baksys. In the plot of the oral epic, the events of the "Ashyq Najep" and "Ashyq Albent" are connected with each other. For this reason, the epic "Ashyq Najep" can be considered as a continuation of the epic "Ashyq Albent". In other words, in the epic "Ashyq Albent" the secrets of the art of baksyshylyk were revealed through the image of Albent, the power of music and its importance in human life, human dignity, patience, cults were widely illuminated.

Whereas in the epic poem «Ashyk Najep» the events are portrayed by the following, next fate of baksy Albent is met with Najep, marriage of baksy Albent to Najep's mother Sona, demonological characters play a big role on their meeting, as well as Najep's coming fate, secrets of art of music(saz) and others.

Poetry was also used with prose on depicting the events about the art of music(saz) and baksy. Poetry was mainly used in the main part of the plot of the epic poem. Poetry plays an important role on expressing inner moral experience, feeling and peculiarity of characters. Here, poems in aytis form given in the epic poem are also important. Aytis poems were not only used in the poem «Ashyk Najep», but also widely used in the epic poems of our folklore such as «Gorugli», «Shakhsanem-Garyp», «Sayatkhan-Khamra» and others. This form of poem in works is used with the aim of portraying personage's character, testing morals of apprentice, skills of creativity, knowledge among characters and personages and competing. They are often given in the intonation of proverbs and they mean certain feature or sign of something as proverbs. Good samples of using this kind of proverbs are found in the poem «Ashyk Najep», too.

In the epic poem «Ashyk Najep», it is obvious that poem presents big literary function on depicting inner feeling of characters. Thus, the usage of lines of poems is more than words are considered one of the main peculiarities of the work. Because, firstly lines of the epic poem were used to express characters' attitude towards the events, secondly, to depict them effectively and emotionally. In the second half of the epic poem «Ashyk Najep», some conflicts can be seen in the events. For instance, the events which show a new episode through the meeting of Najep with Munayim khan are easily noticed. I.e. we can see a new character – Munayim as well as these events. In particular, they express characters' feeling of love in the poems such as «Milayim khan gelsin diydi», «Kemal yarim», «Ozung uchin al gach meni», «Yar meninki», «Toya geldinmi?», «Gurban bolayin», «Gurbana geldim». Therefore, in the second part of the story there are more contradictions than in the first half. The widespread use of suffixes in the epic is due, firstly, to the traditions of the poems, and secondly, to the fact that the thoughts and feelings of the lovers are very close to each other.

One of the main features of the epic poem is that it combines epic, lyrical and heroic, moral qualities. From this point of view, the image of the heroes of the epic is divided into two types: positive and negative images. We see in the epic poem that the characters of the images are often revealed through poems.

In the epos, it is possible to see that in these verses, which were told to Najep by Munaimkhan, allegorical and internal meanings had a wide meaning. For example:

My wandering in the wilderness,  
My face in the water,  
Listem to me, my uncle,  
I was a victim.

The morning star of your city,  
Esen, your daughter,  
My dear khan,  
Nejebe came to the victim.

Here the metaphors "ahu - deer, mahy - fish" are used in an allegorical sense in the description of Munaimkhan's love for Najep, her feelings of love and inner feelings for him. She likens herself to a star and says, "I am the morning star of your city." The tropes used here, in turn, enhance the beauty and emotionality of the poem.

In particular, it should be noted that the epic "Ashyk Najep" with its artistic originality has a wide place in the hearts of students.

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