



About "Rustamkhan" Series

Jabbor Eshonkulov

Doctor of Philological Sciences, Professor, Alisher Navoi State Museum of Literature, Academy of Sciences of the Republic of Uzbekistan

<http://dx.doi.org/10.47814/ijssrr.v5i5.326>

Abstract

The Rustamkhan series plays an important role in Uzbek epic poetry. This series includes such epics as "Rustamkhan", "Murodkhan", "Oftob pari". To date, two epics of the series - "Rusmtkxon" and "Muradkhan" have arrived. There is one version of the epic "Murodkhan", many variants of the epic "Rustamkhan". This article examines the peculiarities of the series "Rustamkhan", its role in the art of epic poetry. Different variants of the epic "Rustamkhan", their manuscript versions, the differences between the variants were analyzed, issues related to the emergence, development and survival of epic traditions, changes in the publication of folk epics were discussed.

Keywords: *Epic; Saga; Series; Publication; Motif; Plot; Comparative Study*

Introduction

The series "Rustamkhan" is one of the most published, but not sufficiently studied epics. Although there are many versions of this series of epics and fairy tales, so far only two epics of this series have been published: "Rustamkhan" and "Murodkhan". Therefore, the research is mainly about these two epics.

The epic "Murodkhan" was written in 1928 by Muhammad Isa Ernazar oglu from the famous bakhshi Fozil Yuldash oglu. This epic is stored in the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan under inventory number 9. The manuscript is written in the old Uzbek script based on the Arabic alphabet. At the end of the epic: The first epic of "Murodkhan" is over. Fozil, the son of the poet Yuldash, said, "Muhammad Isa, the son of Ernazar, finished writing." The total volume of the manuscript is 168 pages.

The epic "Murodkhan" by Fozil Yuldash oglu is the only version written to date.

The next epic of the series "Rustamkhan" has a number of epics and fairy tales, such as Fozil Yuldash oglu, Rahmatulla Yusuf oglu, Mallavoy Hashim oglu, Melash Ermat oglu, Alim Haqqul oglu, Abdunazar Poyon oglu.

The version of the epic "Rustamkhan" by Fozil Yuldash oglu (1875-1955) was written in 1937 in Bulungur district of Samarkand region by the famous folklorist Hodi Zarifov. The manuscript is in Latin script and consists of six notebooks, five of which are 20x28 and one is 17x22 cm. The number of poetic lines is 2093, and the number of prose lines is 2060. This version of Fozil Yuldash oglu is recorded in the archives of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan under inventory number №-12.

Another option belongs to the son of the narrator Rahmatulla Yusuf. There is no information about this in any scientific source. Because the previous researchers who studied the epic "Rustamkhan" were unaware of this version of the epic.

The epic "Rustamkhan" kept in the above-mentioned folklore archive under inventory number 1702 was written in 1975 by the storyteller Rahmatulla Yusuf oglu, who lived in the village of Karakisa, Koshrabad district of Samarkand region.

This manuscript from the repertoire of Rahmatulla Yusuf oglu, a follower of the traditions of the Kurgan school of epic poetry, is written in the old Uzbek script based on the Arabic alphabet and has a total volume of 274 pages.

Mallavoy Hoshimov's version of the epic "Rustamkhan" was written in 1935 by Buyuk Karimov from the village of Koson, Kosonsoy district of Namangan region. The manuscript of this epic, copied in three notebooks measuring 13x20 cm, consists of 392 verses, 608 lines of prose, 135 pages in Latin spelling. This version of Mallavoy Hashim is stored in the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan under inventory number 594.

The version of Bakhshi Melash Ermat oglu (1890–1945) kept in the folklore archive under inventory number 802 was recorded by Boykul Sherbotaev in 1940 in Zaamin district of Samarkand region. The manuscript is in Latin script and is recorded in a notebook measuring 27x36 cm. The 38-page epic consists of 483 lines of poetry and 1,026 lines of prose.

The epic "Rustamkhan" from the famous bakhshi Alim Hakkulov was written in 1962 during a folklore expedition to Ishtikhon district of Samarkand region. In the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan there is both an audio version of this version under inventory number 1552 and a copy in the Cyrillic alphabet by folklorist Tura Mirzaev. A copy of 112 pages was copied into a notebook of 18x22 cm, consisting of 1,200 lines of poetry and prose.

The epic "Rustamkhan" was written in 2013 in Tashkent by the artist from Surkhandarya, People's Bakhshi of Uzbekistan Abdunazar Poyonov. Although singing this epic is not typical of the oasis epic tradition, the bakhshi admits that he heard this epic from his teachers and read it from a book. All the events in the version of Abdunazar Poyonov, the plot direction is repeated almost exactly in a sequence similar to the version of Fozil Yuldash oglu.

Main Part

Abdunazar Bakhshi's version is noteworthy in two respects. First, the presence in the performance of the bakhshis of the epic, which is considered not specific to a particular region, requires a re-examination of the epic repertoire of the creators of the oasis. Second, as the bakhshi himself admits, the creation of an epic, both continuing the tradition of teachers and using a book, is a characteristic feature of this recent Bakhshi tradition. This process itself emphasizes the need for further study of this situation in the example of other epics. This situation clarifies our perceptions of today's living process.

There is also a fairy-tale version of the epic "Rustamkhan", written by Rayhona Nasrullaeva from the sixty-six-year-old Saidamin Zubaev, who lives in the center of Akdarya district. From this version of

the tale it is clear that it is exactly the same as the events in the text of the epic, written by the son of Fozil Yuldash. In folklore, the fact that an epic work is both an epic and a fairy-tale version serves as an important fact in the study of epic traditions.

Hodi Zarifov and Victor Zhirmunsky first give detailed information about the Rustamkhan series and its performers in their book *The Epic of Uzbek Heroism* [1]. These scholars consider the epic "Rustamkhan" as a heroic-romantic epic, and the epic "Muradkhan" as an example of a purely romantic epic. So far, the epic "Rustamkhan" has been studied more than "Murodkhan". There are, of course, specific objective and subjective reasons for this.

At this point, it is necessary to clarify the issue of categorization. A series of epics narrating the life of a particular epic hero, his descendants and comrades. Epics belonging to a category are not a sequential continuation of each other, but can be built on the basis of individual events. This applies to the commonality of epic heroes, epic space and time. The series of epics is widespread in the oral tradition of the Turkic peoples. For example, the series "Gorogly", the series "Rustamkhan" and so on.

The series in the epic are of two kinds by nature. 1. Genealogical or hereditary genealogy. The emergence of one generation and generation in the works of such a series, everything from the lineage to the fate of subsequent generations is reflected in the independent works. For example, the genus "Gorogly" reflects the period from the birth of Gorogly to his disappearance into the cave, the lives of his children in more than forty independent epics. In addition to the main idea, the epics in this category include such characters as Gorogly, Yunus, Miskol Pari, Hasankhan, Avazkhan, Ahmad Sardor, and Saqibulbul; The city of Chambil is connected to each other by the horse Girat (Girkok) and logically forms a sequence, completely illuminating the life of the Gorogly dynasty. 2. Biographical classification. Usually genealogical series consist of smaller series. Such series occur around one of the protagonists. For example, the genus "Gorogly" consists of biographical genres such as "Gorogly", "Hasankhan", "Avazkhan", "Nurali".

The Rustamkhan series is one of such series of Uzbek folk epics. The epic "Rustamkhan" included in this series was written and published by Fozil Yuldash o'g'lu. The series consists of five epics ("Sultankhan", "Murodkhan", "Oftob pari", "Rustamkhan", "Rustam's wound").

The epic "Murodkhan" describes the events when Murodkhan landed on the head of a state bird, became king of the people of Aktash, fell in love with the beautiful Orzigul, searched for her, took Orzigul and returned to his homeland. The ideas of courage, patriotism, justice and truthfulness are sung in "Murodkhan". As Muradkhan set out on a journey in search of his wife, he appointed his paternal grandparents and officials to rule the country with justice and to keep abreast of the plight of the widows. This shows that the democratic spirit of folk art was more vividly expressed in the epic.

In this series, "Murodkhan" is interpreted as a purely romantic novel, and "Rustamkhan" is interpreted as an example of a heroic-romantic epic. So what are the reasons for the two different classifications of two epics sung by a bakhshi, which are almost close in subject matter?

The motifs in the epic "Murodkhan" are mainly based on the romantic adventures of the protagonist. Once upon a time, his father was a descendant of kings, and then Muradkhan, who lived in poverty and subsistence, was lucky enough to be elected king of the country. The adventures associated with the bird of happiness in the epic are described as rich and fascinating, with fantastic elements, just like in fairy tales. The fact that Muradkhan goes hunting, falls in love with a couple while hunting and unknowingly marries her, and the couple gets angry are typical of these fairy tales. Despite the fact that the mythological layer of the epic is ancient, the main emphasis is on Muradkhan's love affair. This analysis glorifies the pure love, true love, which is present in the tradition of baxshi, typical of romantic epics.

The epic "Rustamkhan", which is considered to be the next epic of the series, also contains the romantic adventures of the hero. However, unlike other romantic epics, the emphasis here is not on the

majors of love, but on Rustamkhan's heroic adventures. These heroic deeds remind us of the epics "Alpomish" or "Gorogly". Rustamkhan's courage and heroism are glorified in scenes related to the release of his mother from the hands of executioners sent by his father, the battle with the giant, the defeat of the dragon that threatens the land of the Sun Fairy. While the emphasis in purely romantic epics is on romantic adventures, the emphasis in this epic is on the hero's bravery, courage, and bravery. Therefore, the epics "Murodkhan" and "Rustamkhan" differ from each other in terms of motives and plot construction.

Some researchers try to connect the plot of the epic "Rustamkhan" with Firdavsi's "Shahnameh". True, there are many legends and myths about the hero Rustam in the peoples of the East. These myths and legends are to some extent reflected in the Shahnameh. However, in our opinion, the Uzbek folk epic "Rustamkhan" has absolutely no connection with the "Shohnoma" and the legends and myths about Rustamkhan.

"Rustamkhan" is one of the most beautiful examples of both traditional heroism (certainly not as archaic as "Alpomish"), as well as a romantic epic.

The epic "Rustamkhan" is distinguished not only in the works of the poet Fozil, but also among the Uzbek epics with a variety of motifs, plot structure and high art. This epic has therefore attracted the attention of many researchers.

Kidaysh Pokrovskaya, on the other hand, comments on the epic and its variants in the foreword to the Moscow-based book Rustamkhan. It should be noted that although Kidaysh Pokrovskaya tried to run the epic as fully as possible, it is quite different from this perfect variant, which we have prepared. Indeed, in this edition, many passages of the epic have been omitted, misread, and some passages have been mistranslated altogether.

However, it is safe to say that this publication played an important role in promoting the Uzbek epic to the world. There are also articles written by the scientist himself and other authors, which are not directly devoted to the analysis of the epic "Rustamkhan", but about the peculiarities of the motive and plot structure, typological similarities with other epics [2].

M. Obidova defended her dissertation on the theme of epics of the series "Rustamkhan". The author has also published a scientific pamphlet of the same name [3].

In his pamphlet "Uzbek Literature" Khalid Korogly mentions the epics "Alpomish", "Gorogly", "Kuntugmush", as well as epics included in the series "Rustamkhan" [4].

Researcher A. Gafforova, in her article "The use of synonyms in the epic" Rustamkhan "" discusses the linguistic features of the epic, the role of synonyms in the text art [5].

In addition, in the forewords of "Rustamkhan" published in different years, comments were made on these features of the epic [6].

Rustamkhan's epic was translated into Turkish by Turkish scholar Selami Fidakor and a separate study was created. This translation is also important in introducing Uzbek epics to Turkey. In addition, such studies attract attention with their ability to fully understand Uzbek and Turkish epics, epic traditions.

As mentioned above, the saga has been published in many different years. The publishing process itself gives us a lot of interesting information. The epic was first included in the anthology "Uzbek folklore" prepared by Hodi Zarifov in 1939 [7]. All examples of folklore in this anthology are in Latin script, selected and published by Hodi Zarifov. In this issue, a large part of the epic "Rustamkhan" refers to the judgment of readers.

In 1942, Zafar Diyar, one of the leading figures in children's literature, submitted an abbreviated version of the epic to the students [8].

Fozil Yuldash's son's "Selection" of 1949, along with other works of the bakhshi, includes the epic "Rustamkhan" [9].

Reprinted several times between 1950 and 1958 by Hodi Zarifov, Zaytuna Karimova, Khalid Rasul, and Mansur Afzalov [10].

In 1985, the epic "Rustamkhan" was republished together with the foreword of the folklorist Malik Murodov [11].

No matter how many times both Murodkhan and Rustamkhan were published, its perfect edition was not made during the former Soviet era. In each edition the saga was published in the form of a misreading of the manuscript, which was shortened by one or two months. For example, only one example: the manuscript of the epic "Rustamkhan" kept in the folklore archives describes Sultankhan's dream before having a child as follows:

“Sultankhan had a dream last night. This is what he saw in his dream. This child of yours, given by God, if you travel to the land of Kurudum, if you come at fourteen years, this child will stand, or he will die [12].

This dream motif is an important aspect of the reason why Sultankhan went on a journey to the kingdom of Kurudum and the fact that the unborn child Rustam is not an ordinary child, but a divine child, associated with the cult of ancestors. It can be said that the saga begins with the motive of that dream, and the events at the end of the saga are connected with this dream. However, in the 1965 and 1985 editions of the Rustamkhan epic, this motive was omitted. As a result, the reasons for Sultankhan's departure remain unclear.

Sometimes, when writing an epic or preparing for publication, there are many cases of incorrect reading of the word in the text due to neglect of the features of the dialect.

There are many more such examples. In the editions of other epics, too, such omitted, abbreviated, unreasonably edited passages abound. After all, priceless property - folk epics - is a sacred heritage of our ancestors, which has been cherished for thousands of years. It is not for nothing that the great scholars called the oral tradition of the people the "Golden Cradle" of the people.

Conclusion

Every verse, every word in folk epics carries a complete thought. Even if a word changes or falls from it, it destroys the art of the epic, and one aspect of the eternal value that our ancestors cherished remains.

The publication of any epic requires knowledge, level, and textual research from the person preparing it for publication. The purpose of such textual research is to select the best options for a perfect publication with a unique and traditional plot system and construction that can meet the requirements of the epic. In textological research, the arrangement and classification of manuscript variants is very important.

When publishing epics, it is important to select texts, not to choose an empty artistic option for publication. It will be necessary to compare each edition with the original manuscript, restoring the fragments that have hitherto been ideologically and ideologically omitted.

Avoiding unreasonable editing of published epics. The publication should try to give the epic art in its entirety. Only then can we pay serious attention to the poetic form and tone in the manuscript. Since the published and manuscript epics are sung in different dialects, it is necessary to pay attention to every word in the dialect and, if possible, to interpret it. In particular, words and phrases that are difficult to understand in epics, whose meanings have been forgotten, and which have fallen out of use, must be

interpreted correctly in their place. However, errors, confusion and superficiality should be avoided in such interpretations.

The language of the original and the style of the bakhsh should not be harmed, and the falsification of the manuscript should not be allowed. Therefore, it is necessary to pay attention to the language of each epic, to put each verse, each word in its place, to fully reflect all the features of the literary text, following the interesting, colorful aspects of the original, the traditional method and rules of expression.

Examples of Uzbek epic works contain many valuable words and phrases related to the dialectology and lexicology of our language. Learning these words and phrases, in general, the language of our epics, is important not only for the Uzbek language, but also for the Turkic language in general. Indeed, the lexical richness of the epic creative language constitutes the structure of the ancient and modern Turkic languages. Therefore, the language of our epics can be an important source and object of research not only for our folklorists, but also for our linguists.

In determining the peculiarities of the stages of development and change, the formation of the lexicon of the language, which is an invaluable asset of our people, a special place belongs to the epic creations, similar to the series "Rustamkhan".

The effective use of the ancient Turkic dictionary by our bakhshis, the discovery of new meanings and meanings of these ancient words in each performance, shows that it is impossible to talk about its art without knowing the language of epic creation.

Research on the "Rustamkhan" series should be continued. All of the categories: fairy tale and epic variants, as well as the study of its plot system in comparison with other epics, allow us to come to new interpretations of the origin of the epic and the laws of life.

References

1. Zhirmunsky V., Zarifov H. Uzbek heroic epic. - Moscow: Ogiz, 1947. - P. 151-165.
2. Pokrovskaya K.N. Rustamkhan. Uzbek heroic epic. - Moscow: Nauka, 1972.
3. Kidaish-Pokrovskaya N.V., Mirbadalova A.S. Traditional elements of style in the epic text // Textological studies of the epic. - Moscow: Nauka, 1971. -S. 65-96; Kidaish-Pokrovskaya N.V. On the problems of genre differentiation of the epic and fairy tales of the Turkic-speaking peoples // Typology of the folk epic. - Moscow: Nauka, 1975. - S. 235–249 etc.
4. Obidova M. Epics of the Rustamkhan series. –Tashkent: Fan, 1982.
5. Korogli H. Uzbek Literature. - Moscow: Higher School, 1976. p. 54-59.
6. G'afforova A. Use of synonyms from the epic "Rustamkhan" / Language and literature issues. Scientific collection. –Leninobod, 1964. –S. 123–144.
7. Karimov Z. Foreword // The epic "Rustamkhan". Narrator: Son of Fozil Yuldash. Prepared by Z. Karimova. - Tashkent: Literature and Art, 1950; Murodov M. Bouquet of epics // Alpomish. Rustamxon. Uzbek folk epics. World Children's Literature Library Series. –Tashkent: Literature and art, 1985. - 3–7; G'oziboev T. Oz Creativity of Fozil Yuldash oglu.– Tashkent: Science, 1955; G'oziboev T. Son of Fozil Yuldash. - Tashkent: Science, 1968 and others.
8. Uzbek Folklore. Anthology. - Tashkent: State Educational and Pedagogical Publishing House, 1939. - P. 166-181.

9. Rustamxon. Doston. Narrator: Son of Fozil Yuldash. Prepared by Zafar Diyor. –Tashkent: fiction, 1942.
10. Rustamxon. Doston // Fozil Yuldosh oglu. Selected works. Prepared by Hodi Zarifov. –Tashkent: fiction, 1949. –B. 286–290.
11. Rustamxon. Doston. The narrator is the son of Fozil Yuldash. Prepared for publication by Z. Karimova. - Tashkent: art publishing house, 1950; Rustamxon. Doston. The narrator is the son of Fozil Yuldash. Prepared by: Z. Karimova and H. Rasul. - Tashkent: art publishing house, 1955; Rustamkhan // Uzbek folk epics. The first volume. Prepared by H. Zarifov. – Tashkent: Fan, 1956. – P. 155–232; Murodkhon. Rustamkhan. Epics. The narrator is the son of Fozil Yuldash. Prepared by: Hodi Zarifov, Mansur Afzalov and Khalid Rasul. Uzbek folk art. Many roofs. - Tashkent: art publishing house, 1965.
12. Alpomish. Rustamxon. Uzbek folk epics. World Children's Literature Library. –Tashkent: Literature and art, 1985. - P. 351-445.
13. Rustamxon. Doston. Manuscript. Folklore archive of the Institute of Language and Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan. Inv. 112-112. –Pages 6–7.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).