

# IDEOLOGICAL AND ARTISTIC FEATURES OF THE “NURALI” EPICS

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## **Abstract:**

In this article, examples of national values of the Uzbek people have an ancient history. One of the examples of this enormous treasure is the dastans, which to this day serve as a leading source in educating people in the spirit of love and devotion to the Motherland and the people. In this article, the ideological and artistic features of the “Nurali” cycle of epics are scientifically analyzed.

**Keywords:** Cycle, people, epic, song, child, epic memory, epic, biography.

## **Introduction**

In Southern Uzbekistan, epics about Nurali, son of Avaz, the adopted son of Gorogli, are widespread and popular among the people. If the dastan about Nurali was first written in 1945, then over the next 80 years, folklorists discovered that there are more than twenty dastans about Nurali and wrote about forty versions, and several dastans were published. The epics about “Nurali” are studied in four parts according to the biography of the main character.

1. Epics related to Nurali’s birth (“Nurali’s Birth” “Nurali’s Youth”, “Nurali and Five Hundred Mullahs”, “Nine Hundred Days of Wedding”);
2. Epics about Nurali's adolescence (“Oysanam”, “Suluvkhan”, “The Absorption of Nurali”, “Jorkhun Maston”, “The Mermaid”);
3. Epics about Nurali’s youth, marriage at the age of puberty, and childbirth (“Guppanoy”, “Nurali and Semurg”);
4. Dastans showing that Nurali is an epic ruler (“Jahongir”, “Amirkul”, “Sherali”).

All the dastans of the “Nurali” cycle show how the epic hero matured. The dastans consistently describe Nurali’s birth, his learning of knowledge and manners, his mastery of physical games, as well as military games and exercises such as

horseback riding, wrestling, sword fighting, spear fighting, and archery, to acquire the qualities of agility, dexterity, and courage. Among the dastans about “Nurali” the most widespread is “The Red Merchant”. To date, more than ten versions of the dastan have been recorded, and four have been published.

In the epic, during Avazkhan’s absence from Chambil, his children Gulnor and Nurali, and his wife Uzumko'z are betrayed by Ahmad Sardar, and their suffering is described. When Avaz returned to his homeland, he learned about the incident and returned with his wife and children. Ahmad Sardar, who slandered him, will be punished. In the epics about “Nurali” love for the people and patriotism are also glorified, and the triumph of good is emphasized.

The epics of this biographical cycle were not known until recently. Because the dastan related to Avazkhan's son Nurali was mainly recorded from Fozil Yuldash ogly, and the dastans associated with the name of Nurali in the repertoire of other bakhshis were assumed to be variants of the aforementioned dastan. Research by folklorists has shown the existence of independent plots associated with the name of Nurali. The biography of the epic hero Nurali is described in this series in three parts:

1. Epics that relatively fully reflect Nurali’s biography. These are known in the repertoire of all bakhshis as the dastan “Nurali” and they were recorded from the following poets. Variant of Fozil Yuldosh ugli, Variant of Khushvakt Mardonkul, Variant of Mamadrayim bakhshi, Variant of Umir Safar bakhshi, Variant of Safar Abdurahimov;
2. Epics partially illuminating Nurali’s epic biography, which can be conditionally called “Nurali’s Youth”. In this dastan and its variants, Nurali acts independently, but in most cases, his father Avaz assists him. The following variants of the dastans “Youth of Nurali” were recorded: Mulla Bazar variant (Kashkadarya), Mumin Rakhman variant (Surkhandarya), Rakhmatulla Yusuf ugli variant, Yusuf Utagan ugli variant, Kuzi Ruziev variant.
3. The epic poem “The Red Merchant”, “The Small Merchant” and its variants. In these dastans, Nurali’s childhood is depicted, and the dynamics of events develop in connection with Avaz. Nurali himself takes a passive part in the variants of the dastan. Nevertheless, this dastan and its variants are considered within the framework of Nurali's biographical series. Because, firstly, they depict Nurali’s, albeit brief, epic biography - his childhood, and secondly, the main conflict underlying these epics arose in direct connection with Nurali. The

following versions of the dastan were recorded: “The Swallowing of Nurali” - Bori bakhshi Akhmedov, “Nurali and Gulnor” - Khudoykul Yakhshiyev, “The Red Merchant” - Yusuf Utagan ugli, “The Small Merchant” - Toshmamat Turonov, “The Flowery Fairy” - Khushvakt Mardonkul ugli, and so on.

The ideological motif of the dastans of the “Nurali” cycle is the friendship between peoples and tribes. In each epic, the event that begins in Chambil or the life of the Chambil hero is connected with another country, another country. The hero's hunting trip, embarking on a journey burning with love, or any other socio-domestic aspiration is, of course, connected with another region and its people. Economic and spiritual ties between different countries are primarily connected with trade. Trade caravans have always strengthened the ties between countries. He did not limit himself to constant traveling from country to country and establishing trade, but also conveyed news about politics and spirituality from one country to another. The fact that a large part of the dastans in the “Nurali” cycle is called “Malla savdogar” and its wide distribution is compared with the important role played by this merchant in the perfection of the epic hero.

The name Malla is widespread among Turkic peoples, and the merchant is a nickname derived from his profession. Although each bakhshi indicates that he is from different places, such as Dagestan, Georgia, Iran, Egypt, Zangar, he performs the same function. That is, because he is a friend of Avaz, he should do good to his wife and children. Avaz saved him from the oppression of robbers. To repay this kindness, he fights, risking his life. Knowing that Nurali, Gulnor, and Uzumkozni are Avaz's children, he shows them love and affection. In the first version of Chorshanbi Bakhshi and Qodir Bakhshi, he dies at the hands of robbers for this, while in the versions of Chori Umirov and Qahhor Qodir o'g'li, he suffers greatly and surrenders his children to Avaz. In the version of Chorshanbi bakhshi, instead of the red merchant, his son Zulfiddin appears. This bakhshi's repertoire also includes the epic “Zulfiddin” which shows the friendship and joint heroism of Nurali and Zulfiddin<sup>1</sup>.

The idea that the feeling of friendship should be instilled in the future epic hero from childhood, and the need to value friendship, loyalty to a friend, and the need to overcome difficulties together are reflected in each epic. At this point, it is necessary to especially note the dastans “Jorxun maston” recorded from Qodir

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<sup>1</sup> Ergashev A. Sherabad Art School. Dissertation for the degree of Candidate of Philological Sciences. Tashkent-1991.

bakhshi in “Nurali and Five Hundred Mullabachcha”. Nurali refused Avaz's proposal to release him from prison. Because for him, leaving without avenging the five hundred mullahs and five hundred friends who perished at the hands of the enemy is a matter of honor. Running away without avenging friends does not correspond to any concept of courage or heroism.

In the dastans of the “Nurali” series, individual friendship is shown, which grows into broad contacts, visits, and cooperation between countries. In Zangar, Baghdad, Egypt, Georgia or Dagestan and other lands connected with the country of Chambil, oppression disappears, peace prevails, and people live happily. Strong mutual ties will be established between different nations and countries. Thus, the people put forward another ideal - the need for cooperation in working, living, and being happy for the sake of goodness.

In the plot line of all epics about Avaz's sons and grandchildren, an important place is occupied by the glorification of the people's aspirations for life and a happy existence, the glorification of true human relations and virtues in romantic colors, as well as the condemnation of the actions of kings and hypocritical officials, who caused the terrible suffering inflicted on the people and led to feudal wars.

Reflecting on the dastans of the “Nurali” cycle, we consider it necessary to dwell on the question of which schools, in the Samarkand region or in the Kashkadarya and Surkhandarya regions, initially appeared, recognizing its popularity in almost all bakhshi schools. S.Mamashukurov, who thought about this before us, comes to the following conclusions: If we pay attention to the variant of the Fozil poet, this variant is clearly distinguished by its ideological aspects, the preservation of the traditions of the classical Uzbek epic, the superiority and "crystallinity" of the poetic form. The fact that this variant has stable ideological and artistic aspects, in our opinion, indicates that its place of creation lies directly in the epic schools of Samarkand. The spread of this plot across a wide geographical territory is explained, firstly, by the existence of creative connections between the schools of epic poetry, and secondly, by the direct migration of “j” performing Uzbeks to the south and their settlement in the territories of Kashkadarya, Surkhandarya, and Southern Tajikistan<sup>2</sup>.

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<sup>2</sup> Mamashukurov K. Ideological and artistic foundations of the dastans of the “Nurali” cycle. Candidate dissertation. Tashkent, 1985.

The plot of the variant of Fozil shoir Yuldosh o'g'li, who possessed a unique talent and artistic ability, did not spread to Southern Uzbekistan. Perhaps representatives of the Bulungur school studied the plots of the dastan about "Nurali" from the dastans of Southern Uzbekistan and performed it as a complete work. To substantiate our opinion, first of all, the epic "Nurali"<sup>3</sup> recorded from such a great talent as Fozil shoir, helps with sufficient evidence of the following facts:

1. Nurali's departure to his beloved after ten years without seeing his parents, not even wanting to see them, without receiving their blessing, does not correspond to the tradition of depicting the love between father and son, mother and son in the epic, or is far from the truth.
2. Nurali's marriage to Marguman without difficulties, in other words, showing little courage.
3. The uncertainty between the one-year period given to Marguman's concubines and the time it takes to have a child, Nurali's unawareness of having a child.
4. Jahangir's discovery of his mother.
5. Jahangir's aimless wandering in the vast steppe with five hundred children from Mamurkhon is the absence of a teacher for them.
6. Jahongir's acquaintance with Avaz, his grandfather.
7. Contrary to the character traits of the epic heroes, the elderly woodcutter Boymamat, who was raised by Nurali, Jahongir, and Marg'umon and guided them in difficult times, left without saying goodbye to the old woman and not knowing the value of the place where he ate salt.
8. Avaz's failure to see his child for ten years and his refusal to search for his son who had gone on a journey for another ten years.

However, the absence of such unfounded motifs and events in the epics "Alpomish", "Malikai Ayyor", "Murodkhan" or "Shirin and Shakar" which Fazil poet sang to perfection, also confirms the opinion that the epic "Nurali" was passed down to the Samarkand school from the bakhshis of Surkhandarya-Kashkadarya.

Also, if you carefully examine the dastans of the "Nurali" cycle, it is not difficult to notice that his early dastans are more wrapped in mythological elements than subsequent ones. The variants "Tarkibadakhshan", "Malla savdogar" by

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<sup>3</sup> Fozil Shoir, son of Yoldosh. "Nurali".

Chorshanbi bakhshi, “Gupponoy”, “Jorxun maston” by Qodir bakhshi, “Nurali and Semurg” by Qora bakhshi, “Suv parisi”, “Zarnigor” by Khushvaqt bakhshi, while preserving more of these mythological parts, show that they are older than the variant of Fozil shoir.

The final conclusion is that the plot of the dastans “Nurali” is unique not only because it reflects the hero's life in more than forty variants from birth to becoming the third ruler of the Chambil land and giving way to the fourth heir, but also because there are examples of Sherabad dastans such as “Sherali”, “Sherali’s Captivity” “Nurali’s Saving of Avaz” and “Amirqul”.

From the foregoing, it becomes clear that the biographical cycle, in turn, is one of the proofs of the high development of Uzbek folk epic poetry. However, it should be noted that each biographical series has its own independence, but they also have internal connections. This connection is explained by the fact that epics belonging to one biographical cycle participate in another biographical cycle. For example, in the epics of Gorogli’s biographical cycles “Avazkhan”, “Hasankhan” or “Nurali” Avaz’s participation in the epics of the Nurali biographical cycle or other cycles can serve as an example of this.

The hereditary series, however, continues the biographical series. The listener's lively interest in the fate of the epic hero encourages the bakhshis to combine the hero's first episodic exploits, all the events that occurred in his life - from the unusual birth to his death - into a whole epic biography. Later, this famous epic hero is transformed into an acceptor of his ancestors, descendants, and glory, a continuator of his military deeds, or a vengeful vengeance for his death, placing him at the center of independent epics. The hereditary cycle is widespread in the epics of the peoples of the world, and there are many such examples in the works of all peoples.

The dastans of the “Gorogly” cycle, as a work of high art, are an artistic synthesis of the history of the people. In examples of oral folk poetic creativity, including dastans, which have been a companion of history since ancient times, its true artistic echo, historical events are reflected in artistic forms from the point of view of the understanding and imagination of the masses, based on the aspirations of the working people.



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