

**VERSIONS OF THE EPIC "YUSUF-AHMED" AND THEIR POPULAR  
DISTRIBUTION**

**Ayimxan Nawrizbaeva**

Assistant teacher at the Nukus branch of the  
Uzbekistan State Institute of Arts and Culture.

**Abstract:** This article discusses the content of the "Yusuf-Ahmad" epic, the melodies performed in it, and the songs that have become folk songs. It also highlights the existence of versions of the epic among other nations. Although each national version is built on a common plot, it is presented with significant differences in content, form, language, and style provided with information

**Key words:** bakhshi, art, epic, music, musician.

There are Karakalpak, Uzbek, Kazakh, Turkmen, Tajik, and Uyghur versions of the "Yusuf-Ahmad" epic. This epic appeared in Khorezm from the 16th century onwards. Until the 20th century, with several manuscript examples, it was narrated orally by many singers of the peoples of Central Asia, and the epic "Yusuf-Ahmad" occupied a prominent place in their repertoire. According to V.M. Zhirmunsky and Zarifov, between 1989 and 1910, the epic poem "Yusuf-Ahmad" was lithographically printed several times in Kazan, Tashkent, Samarkand, and Kagan. According to the Khorezm manuscript, a German translation of the "Yusuf-Ahmad" epic was published in 1867 by the Hungarian Turkologist Vambéry. In 1911, in Budapest, Vambéry published the full Uzbek text of the epic poem "Yusuf-Ahmad" and its German translation with introductory and explanatory notes. In 1912, the epic poem "Yusuf-Ahmad" was published in the Uyghur language at the "Yozuvchi" publishing house in Almaty, prepared by Botir Ermidinov, with a foreword and commentary. The epic "Yusuf-Ahmad" was performed by almost all Karakalpak bards.

Although each national version is built on a common plot, it is presented with significant differences in content and form, language, and style. This is clearly seen when comparing the Uzbek version written by Vambéry in Budapest in 1911 with the Karakalpak version performed by Ahmet Bakhshi.

Since the epic poem "Yusuf-Ahmad" has spread among the Karakalpaks in manuscript and oral form, and has passed through the hands of various scribes, poets, and bards, let it be a prose work. Almost the majority of Karakalpak \*baxshi\* (folk singers) possess a dominant poetic skill. They are skilled in words, eloquent speakers, masterful storytellers, known for their memory, witty storytellers, and resourceful storytellers, while also possessing creative abilities. Baxshis incorporated numerous Karakalpak words into the epic's language and possibilities, even modifying the original versions of some songs. Some of these melodies have become known as folk songs.

As an example, one can cite the poem "Qorako'z" from the epic "Yusuf-Ahmad." This epic "Yusuf-Ahmad" is considered one of the most beloved epics of Karakalpak baxshis.

The epic "Yusuf-Ahmad" became so widespread among the Karakalpaks that many of its songs became popular songs that the people loved to listen to and sing. Among them: «Yigitniń», «Bildirer», «Bardur», «Yaqshidur», «Bolarma», «Megzer», «Kórdinlerme», «Zinhar sálem deńler biziń ellerge», «Men seni súydım qarakóz», «Gúzesin sındırǵan kelin», «Barmeken» - These include his poems. Performed by bakhshis «Yusup-Axmed» The best creative traditions of the most famous Karakalpak bakhshis were continued by the Karakalpak poets Berdaq and other storytellers, especially Ahimbet bakhshi, Musa bakhshi bakhshi, Esjon, Qurboniyoz, Ahmet, and Genjebay bakhshis, who perfected the words and melodies of the "Yusuf-Ahmad" epic «Sáwdigim», «Demir donla», «Jeti asırım», «keńesli ton», «Gór qız», «Gelalayım», «Keńes», «Xoshadás», «Nalish», «Sanalı geldi», «Saltıq», «Ushtop», «Kúnxoja», «Xoja bala», «Qoshım palwan», «Kelte nalish», «Teke nalish», «Ne payda», «Daǵları», «Dad álinen», «Alaqayıs», «Xoja baǵman», «Ilǵal», «Dembermes», «Sárbınaz», «Dárdinlen», «Arıwxan», «Áziydim», «İraniy», «Muxalles», «Jek baslı», «Eshbay», «Kemiyna», «Gelgelay», «İygelay», «Kepter muxalles», «Sharqı pálek», «Qaradalı», «Qırmızı», «Qarakóz», «Barmeken», «Nedaǵı», and other melodies.

The melodies created by these bards were often memorized and performed by singers from among the common people, especially those with good voices. Many people have distinguished the names of these melodies, songs, and music from one another, and most of our people know well who composed these melodies. Many renowned bakhshis, with their performing skills and creative abilities combined with their compositional approach, created melodies, which passed from master to apprentice and spread among the people. Most Karakalpak storytellers possess creative talent, and the melodies and tunes they create have been identified and confirmed in the works, articles, and books of our literary and historical scholars.

Among all Karakalpak bakhshis, including Ahimbet, Musa, Edenbay, Bayniyaz, Dosnazar, Shernazar, Berdaq bakhshi, girl bakhshi Hurliman, Qarajan bakhshi, Qurboniyaz, Japaq, Esjan, Amet, Genjebay bakhshis, their names among our people, their bakhshi melodies and dutar tunes, which are our cultural heritage, melodies and songs sung among our people for many years, performed epics, wonderful melodies and songs born from the hearts of our bakhshis will be preserved in the memory of our people for many years. The melodies, songs, and epics performed by our renowned bards are the national musical heritage of the Karakalpak people.

### **Literature**

1. A.Allamuratov, O.Dospanov, G.Tilewmuratov «Qaraqalpaqsha kórkem-óner atamalarınń sózligi» 1991
2. Q.Maxsetov «Qaraqalpaq jıraw-baqıları» 1983
3. Q.Maxsetov «Dástanlar, jırawlar, baqsılar» 1992
4. Q.Ayimbetov «Xalıq danalığı» 1988