

PATRIOTISM AND FIGHTING SPIRIT IN EPIC WORKS: ON THE EXAMPLE OF UZBEK WAR DASTANS

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Abstract

Mythology, history and literature, traditions and values of each nation are reflected in the core of folklore. Because the ancient tones, identity and character of the people's psyche develop through the examples of folk oral creativity.

This article examines the scenes of patriotism, courage and fighting spirit reflected in the Uzbek war dastan "Yusuf and Akhmad" ("Yusuf bilan Ahmad"). This dastan was analyzed comparatively with battle scenes from other Turkic sources. Studying the bravery of heroes in these epics serves to increase the sense of patriotism and courage of military personnel.

Keywords: patriotism, fighting spirit, "Yusuf and Akhmad", dualistic elements.

INTRODUCTION

In the Uzbek folklore, a **war dastan (jangnoma doston)** is defined as follows: "Epics describing the bravery of troops and individuals in battles, historical or legendary wars, and episodes of such battles are war dastans" [1]. The goal of the heroes of war dastan is to preserve the freedom and well-being of the Motherland, on the way, it is based on the readiness to fight one-on-one with any enemy.

In the sources of the history of the Turkic peoples, there are valuable sources about invincible and fair heroes. They are especially important in the formation of the Uzbek national epic.

"Tunyukuk" ("Tunyuquq") inscription, "Bilga Khagan" ("Bilga xoqon") inscription, "Devoni Lughatit Turk" ('dictionary of the Turkic languages) (1072-74) by Makhmud Kashghary, "Kutadghu-Bilig" ('knowledge', 'giving happiness') (1069) of Yusuf Bolosoghuny works are among them, and the images of battles and the sense of courage in the characters are very strong. For example, if the personality of Tunyukuk shows courage, readiness to fight for the honor of his country and his people, the theme, image system, and plot in visual media are distinguished by having a unique compositional structure.

In his article "Bilga Tunyuquq Bitigi", the philologist Kasimjon Sodikov studied the power and potential of the country's army and examined the words from "Tunyukuk" inscription: "The king is a giant and his advisor is wise" [2].

Tunyukuk, the prime minister of the Turkish khanate, thought about saving the country day and night: "After hearing that news, I couldn't sleep at night, I didn't want to sit down during the day." Describing the dedication of the army commander Kultigin wrote the words of the king (xoqon) Bilga Khagan (716-734) as: "I did not sleep at night and did not sit quietly during the day for the sake of the Turkish people" [3]. So, in the ancient Turkish khanate, the defense of the homeland and the freedom of the country was considered the greatest duty of every citizen.

This article aims to research the Uzbek war dastans¹ in the case of "Yusuf and Akhmad". Author aims to examine the historical foundations and artistic textures of this dastan, religious views, dualistic elements, martial spirit and hymn of patriotism in it.

LITERATURE ANALYSIS AND METHODS

The first examples of the concepts of courage and patriotism can be found in the works of Platon, Aristotle, Isocrates, and Cicero. In their teaching, these aspects occupy the main place in the system of moral duties of society members. At the same time, the duty to the motherland meant for them not only the military defense of the Motherland, but also the status of active participation in state administration.

The historical foundations of folklore studies have been deeply studied in the researches of foreign scientists. W. Bascom, D. Ben-Amos studied the history and functions of folklore [4]. B. Toelken analyzed the dynamics of folklore [5]. Among the Uzbek scholars, H. Zarifov, T. Mirzayev, M. Saidov, K. Imamov, M. Afzalov, A. Musakulov, M. Jorayev, Sh. Turdimov, J. Eshonkulov [6] conducted scientific studies of actual and great scientific importance, such as structural, mythological foundations, artistic interpretation, various types, and genesis of Uzbek epics.

Although some articles and pamphlets of V. Zhirmunsky, H. Zarifov, M. Saidov, T. Mirzayev, B. Sarimsakov, S. Rozimboyev have comments on the war dastan "Yusuf and Akhmad" at one level or another, it has not been systematically researched. In particular, there is very little information about the versions of his folk book, the basis of its distribution, and the poetic arts in it.

V. Zhirmunsky and H. Zarifov's "Epic of Uzbek folk heroism" contains thoughts on the creation history, heroes, and structural construction of the epic. Even though the epic is mentioned in many places of the book, it is specially mentioned in the part known as "Yusuf and Akhmad" war story [7].

Folklorist Rahimboy Jumaniozov's PhD dissertation on the war dastan "Yusuf and Akhmad" and the monograph "Dastan, which won the prominence" ("Dong qozongan doston") [8] were among the first major studies in this regard in Uzbekistan. However, war dastans occupy a significant place in the scope of Uzbek folk epics in terms of quantity and artistry, and this great heritage requires special research.

¹ Dastan is a lyric-epic genre, a large-sized epic work in oral and written literature.

RESULTS AND DISCUSSION

1. Religious views in epics

“Jangnomayi Jamshid”, “Rustami Dastan”, “Hushang”, “Kahramoni Qotil”, “Tumaris” can be cited as the first examples of epics that are widespread in Central Asia. Unfortunately, in the repertoire of Uzbek bakhshi (baxshi)² war stories are extremely rare. Ancient epics describing battles for the independence of a clan, tribe, or nation (such as Tumaris) may have fallen out of the epic repertoire over time for various reasons. Instead, due to ideological pressure, the battles were interpreted as a way of protecting the religious beliefs of a nation from non-religionists, as a way of spreading one's own religion.

However, “holy wars” are only a general background in the battlebooks of bakhshi repertoire. In fact, they sing about bravery and bravery in the fight against the enemy, the fight for the integrity of the country, the unity of nations, patriotism and friendship.

Folklorist M. Saidov studied the war dastan “Yusuf and Akhmad” and said that it is necessary to study this dastan in detail in the repertoire of bakhshi, who considered himself to be an accomplished dastan bakhshi. Also he emphasized that it is necessary to determine whether “religious motives seem to have taken root in these war dastans, whether its basis is that of the people or not” [9].

M. Saidov wrote that “the main issue is similar to the issue of the struggle for the religion of Islam” and “this appearance can be deceiving”.

In the book “Epic, its types and historical development”: “Holy wars” interpreted as protecting the religious beliefs of a people from outsiders and spreading their religion are just a common background. In fact, bravery and bravery in the fight against the enemy, struggle for the integrity of the motherland, unity of peoples, patriotism and friendship are sung” [10].

2. Historicity in war dastans

In the research of A. Vamberi, it is recognized that the war dastan “Yusuf and Akhmad” was created in Khorezm in the XVI-XVII centuries [11]. A. Vamberi looked at the war dastan “Yusuf and Ahmed” with great interest during his journey to Central Asia in 1862-63. He took one of the manuscript copies of “Yusuf and Akhmad” in the hands of Khorezm bakhshi and a person named Mulla Is’haq with him to Hungary. First, he translated some parts of the epic into German and included them in a collection called “Textbook of Chigatoy Language” in 1867. Impressed by the work, Vamberi did not rest until he made its Uzbek-German edition. In 1911, he published this war dastan in its entirety in Budapest.

Incidents in “Yusuf and Akhmad” are in many respects close to the political and military processes in the history of Khorezm in the 16th century. For example, images such as Nodirbek Sultan, Sheralikhon, Kunkhan, Aykhan are in the type of khans of Khorezm provinces, and the names of cities and villages of Khorezm and Iran such as Urganch, Kheva, Vazir, Manghiloq, Isfahan, Khorasan are also reflected.

²Bakhshi (baxshi) is a person who sings epics orally.

Another important aspect is that the creation of the Yusuf and Ahmad epic is directly influenced by the works of “Kurqut Ota Kitobi” and “Oguznama”. The effect of “Oguznama” is that the naming of some characters in the epic is clearly reflected in the travel and activities of the heroes, place terms, and the names of people and tribes.

Another proof of the antiquity of the epic is the motive of reference to animate and inanimate nature in it. This motif is very ancient and reflects the human thought process. According to the plot of the epic, it is necessary to pay attention to the appeals of the captured Yusuf and Ahmed to the Askar and Polopon mountains, and to the Gurgon river after their release, and to the swallows and cranes when they were in prison.

3. Dualistic elements in the epic

Special emphasis should be placed on the expression of dualistic elements reflected in the epic "Yusuf and Ahmed". There are three things related to the historical life of the epic. One is the presence of primitive, dualistic, fetishistic elements reflected in it, the second is the closeness of the work to the Oguz memoirs, in particular, “Kitobi Dada Kurqut” narrations in terms of content, form, plot and composition, and the third is the ancient Greek origin of the epic. examples of literature, in particular, with Homer's “Odessey”, Firdavsi’s “Shahnama” and the epic “Alpomish” in terms of plot direction, motifs and typology of images.

Ethnographer A.M. Zolotaryov emphasized that the cult of twins, which appeared during the time of the seed-breeding community, lost its meaning over time and underwent various changes [12].

As an example, he proved that the cult of twins, which is directly related to dualism, can meet not only in the form of half-brothers, that is, brothers based on consanguinity, but also in the form of father and child, mother and daughter, brother and sister. This type of transformation of the cult of the twins is also found in the war dastan “Yusuf and Akhmad”. In some manuscripts, Yusuf and Akhmad are recognized as twins of the same parents.

The dualism of the creative people, that is, the "theory of duality" is expressed in the epic not only in the background of the fate of the characters "Yusuf and Akhmad", but also in the example of other characters. For example, the two sisters in the epic (Bozoglan's sisters, mothers of Yusuf and Akhmad) are like two generals (Ogabek and Bobobek – fathers of Yusuf and Akhmad). These images are not described in detail in the epic. That is why they contain detailed information about dualism. It can be interpreted as traces of folk dualism preserved in the epic, based on the duality of the characters of Singil and the warlord, that is, having a double character, as well as their mention in some places of the epic.

Ethnographer A.M. Zolotaryov researched the myths about twins spread among the peoples of South America and lists a number of their specific functions. “In South American myths, the birth of twins is associated with the death of the mother,” he writes. Based on this belief, if we pay attention to “Yusuf and Akhmad”, we will notice the similarity between them. In the story, Yusufbek’s mother, La’likhan, also nurses Akhmad (due to her mother’s death), and as a result, they become close friends.

Conclusion

The study of the manuscript and oral versions of the battle epic “Yusuf and Akhmad” shows that the simplicity and effectiveness of the performance technique in the structure of the epics serve to instill the spirit of military patriotism into the psyche of military personnel.

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