

DESCRIPTION OF FOLKLORE, EPICS

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ABSTRACT

This article discusses the national epics containing the national customs and traditions of the Uzbek people and their classification, their role and importance in studying the culture and past of our people.

Keywords: folklore, epic, adventure, bakhsha, jirov, herald, enlightener, alpomish, monument.

INTRODUCTION

Doston is one of the widespread and large genres of Uzbek folklore. Its creation is closely related to the spiritual and household image of our people, social and political struggles, moral and aesthetic views, ideas about justice and truth, freedom and equality, heroism and patriotism. For centuries, people's lifestyle, dreams and expectations have determined the theme of epics, the essence of the plot and composition. The magnificent poetic summaries and high artistic symbols of Uzbek epics make them unique examples of world folklore - Russian bilinas, Ukrainian dumas, Kyrgyz "Manas", Karakalpak "Forty Maidens", Indian "Mahabharata", great epics of the West and East.

MATERIALS AND METHODS

The word "epic" is used in the meaning of short story, story, adventure, glory, description and praise. As a literary term, this name refers to large-scale epic works in folklore and written literature. However, they differ significantly in terms of means and methods of depicting life.

Uzbek folk epics have gone through a very different stage of historical development. Its ancient samples have not been preserved. It has reached us through word of mouth for many centuries.

RESULTS AND DISCUSSION

The development of the epic, a high art form of folklore, and the development of the epic is connected with the name of the Bakhshis. According to the famous scientist Hodi Zarifov, bakhshi is derived from the Mongolian and Buryat words "bakhsha" and means "master, enlightener". In Uzbeks, bakhshi, in a broad sense, is a folk storyteller who sings, remembers and passes down stories from generation to generation. Among

the people, the word “bakhshi” is used in two meanings. In some places, it is used for a person who sings epics, and in some places, it is used for a person who performs spells, fortune-telling, and shamanism.

In the distant past, these two tasks were performed by one person. In many places, the person who performs the second task is expressed by various regional words, such as kushnoch, duokhan, kinnachi, sick nurse. For example, bakhshi is a person who sings epics in Turkmens, the term bakhshi is used in Kazakhs and Kyrgyz for sorcerers and soothsayers. In Uzbekistan, bakhshi is widely used in the sense of a folk storyteller, a professional artist, and it has become firmly established as the main term in Uzbek folklore. During the Mongol invasion, Buddhist monks, Mongol surgeons, scribes from Turkic nations who copied various documents and letters in Uyghur script, scribes from Chigatai ulus, Golden Horde, Kazan, Crimean Khanate, In the Baburi state, the big officials who kept the accounts of the military units and paid their salaries, in the Bukhara khanate, the people who kept the budget for the construction of state buildings, and in the Turkmen clan elders were also called bakhshi.

In some parts of Uzbekistan, the folk storyteller is known by different names other than Bakhshi. For example, the Uzbeks of Surkhandarya, Kashkadarya, Yuzbashi, Southern Tajikistan called Soki, Sozandan in some parts of Surkhandarya and Southern Tajikistan, Enumerator in the Fergana Valley, Jirov, Jarchi, Aqin, Akhun, etc. in some districts. It is also common to call the poet a poet. Poet is an Arabic word used to refer to representatives of written and oral literature who are creators of poetic works. Bakhshis who can create new versions of their epics, even new epics, are called bakhshi. For example, Fazil bakhshi, Polkan bakhshi, Islam bakhshi and others.

Bakhshis sing folk epics in a certain tone, in many places, in dumbar, and in some places, in kobiz or dutor. Khorezm Bakhshis perform epics mainly on dutor, accompanied by gizjak and balomon musicians. From the 30s of the 20th century, Khorezm Bakhshis began to sing epics on string and rubab. In this regard, there were cases where violins were used in the ensemble of some Bakhshis, and there were cases of bringing a conductor and even a player to the ensemble. An example of this is the Bola Bakhsh ensemble in Khorezm.

In Khorezm, another type of artists who sing epic works, excerpts from them and some terms are known as khalfas. Half-breeding is common mainly among women. The art of khalfaliki is mainly of two types [2]:

- ensemble blankets;
- single cousins.

Ensemble khalfa consists of three people - ustoz khalfa (plays the accordion and sings), doirachi (accompanies the song, sometimes dances), and players (dances with

the kiraq, sings yalla and lapar, etc. Bibi Shaira, Ojiza, Onajon Safarova, Nazira Sobirova are such halfas.

Single halfas perform epics and songs without music. They read epics by heart or from manuscripts and books in a pleasant tone, perform wedding songs such as “Yor-yor”, “Kelin Salamo”, “Mubarak” became famous with Khorezm halfas are more “Ashiq Gharib va Shahsanam”, “Ashiq Aydin”, “Qissai Zebo”.

They perform epics such as “Bozirgon” and Makhtumkuli’s poems, various ritual songs and songs created by themselves. Khalfalik as an attractive and stylish women’s art continues widely in the Khorezm oasis these days.

Uzbek epics have a traditional way of singing epics. Usually epics are organized in the evenings from late autumn to early spring. All the listeners were sitting in the hotel where Bakhshi was invited. Bakhshi was sitting at the far end of the house. The epic singing started after a small party. Bakhshi previously sang several songs, and Khorezm Bakhshis used to sing excerpts from epics or Makhtumquli’s ghazals, songs with admonition content as a song. In regions other than Khorezm, “What can I say?” addressed to the listeners with the term. Epics were sung for several days.

During the singing of the epic, Bakhshi found words and tunes suitable for each image in the epic, and in their own words, “boils”. Addressing the listeners alternately, he attracted their attention. When reaching the climax of the epic, the body movements of the bakshi, the shaking of the head, and the balancing of the drum, combined with the melody and the words, create a whole rhythmic situation.

In the past, each region had its own traditions and epic schools. For example: it is known that Ulug Jirchi served under Genghis Khan, Kamolzada served in the Tokhtamish palace, Riza Bakhshi served under Jahan Mirza and Khan of Khiva Muhammad Rahim Khan II, and Ernazar Bakhshi served in the palace of Bukhara emir Nasrulla. Palace buffs created works in praise of khans and begs. Currently, in Uzbek folklore studies, schools of poetic epics such as Bulungur, Kurgan, Shahrizabz, Kamay, Sherabad, Southern Tajikistan, and Khorezm have been identified - great centers of the art of bakhshi.

The Bulungur epic school is famous for performing heroic epics. The last talented representative of this school is Fazil Yuldosh oglu (1872-1955). Great epics such as “Alpomish”, “Yodgor”, “Yusuf bilan Ahmed”, “Zulfizar”, “Malikai Ayyar”, “Nurali”, “Murodkhan”, “Shirin bilan Shakar” were recorded from it. His brothers, known as Yoldosh, Koldosh, and Suyar poets, also sang epics. One of the greatest benefactors of the Bulung‘ur school was Muhammad, a poet who lived in the second half of the 18th century, and who mentored Yuldosh bulbul. This school unites dozens of poets such as poet Chini, Rahim bulbul, Jura, poet Fazil, and Yorlakab.

CONCLUSION

Many Bakhshis living in the south of Uzbekistan are associated with the Sherabad epic school. The famous representative of this school who lived in the second half of the 19th century and the beginning of the 20th century was Shernazar Beknazar son and his students - Mardonaqul Avliyokul son, Normurod Bakhshi, Nurali Boymat son, Boriboi Ahmed son. Bakhshi poets such as Gli are representatives of this school. Since the Bakhshis of Surkhandarya, Kashkadarya and South Tajikistan are always in contact with each other, many of their epics are associated with the Sherabad school of epics. Their repertoire includes “Golden Pumpkin”, “Ollonazar Olchinbek” and other epics. The epics of the Uzbek-Lakai Bakhshis living in Southern Tajikistan have their own characteristics in terms of artistic means. Part of their repertoire is the epic “Goroguli”.

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