



HISTORICAL FORMATION OF SAMARKAND SCHOOL OF EPIC AND THE ROLE OF BAKHSHI PERFORMANCE TRADITIONS

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<https://doi.org/10.5281/zenodo.7748012>

Annotation: this article focuses on a scientific-based discussion about the periods and stages of the historical formation of the Samarkand School of Epic.

Keywords: School of epic, tradition, Bakhshi, Shahnama, Alpomish, Farhad and Shirin, Oysuluv.

The Uzbek people have a rich literary heritage. Folk oral creativity forms the main part of our literary heritage. Artistically perfect and hajman major part of oral poetic creation is made up of Uzbek folk epics.

The need to study and understand the place of folk oral creativity in World Literary Studies and the place of epic schools, which have become part of it, puts serious issues on the agenda not only in the field of philology, but also in the socio-humanitarian, art spheres. The features inherent in folk oral creativity are considered very important in expressing the ideological content of epic schools. The social environment will always be closely related to literary-spiritual, cultural life. In fact, people of today's era find changes in the mind and thinking, worldview and psyche, and above all, their reflection in literature and art.

In the rise of the lifestyle of our people, the importance of folk oral creativity is great, and for centuries a heritage with a rich spiritual faith has accumulated, making a worthy contribution to the upbringing of the younger generation. Epics, an important direction of folk oral creativity, have very deep historical roots, have been created for many centuries and are sung in various socio-economic conditions. The first epics appeared in Greece, where they were sung about the courage of the legendary heroes, the caromat of the gods. Homer's «Iliad», «Odyssey», Abulkosim Firdavsi's «Shahnama» of Alighieri Dante (Dante Alighieri 1265-1321¹ (Written between 1307 and 1321, published in 1472, and consists of three parts: the first is called «Hell», the second is called «purification», that is, «the limp», which is also the interval between hell and heaven, knowledge and good, and the third is «heaven») the works are ancient examples of the epic genre. The epics, in their essence, are heroic («Alpomish», «Farhad and Shirin»), adventurous detective («Sab'ai the Wanderer»), romantic-romantic («Tohir and Zuhra», «Layli and Majnun»), warbook («Yusuf and Ahmad», «Saddi Iskandariy»), historical-memoir («Shayboniyam», «Jizzakh uprising»), philosophical («Hayrat ul-abror»), fantastic - allegorical («Lyson uttayr»), of the didactic («qutadgu bilig») type. In heroic epics, the takdiri of the people, society are depicted, while in romantic-romantic epics, the adventure of lovers is paramount. Historical-memoir or historical-biographical epics symbolize and exaggerate any historical figures. In general, in the epics, idealization, an exaggerated image will prevail, in which various legends, asothers, stories, Giants, fairies, Khizr, Dragons, strange horses (Boychibor in «Alpomish»), Magic are much involved.

¹ Kayumov O. History of foreign literature. - Tashkent: o'qituvchi publish, 1973.-300 b.

Folk epics are performed by Bakhshi, narrator and folk poets under the tutelage of dutor, dawbira and other folk instruments. Although the epics in written literature with the epics in folklore look the same in form-shamoyili terms, the epics in written literature differ in the way the writer perceives, evaluates the world in his own way and expresses his thoughts, dreams, methods, style. Although a folklore theme stood on the basis of most of Nawab's epics, including «Layli and Majnun», «Saddi Iskandari», the poet radically recreated them based on his aesthetic views and artistic intention. The epics were in the directions of heroic, warlike, historical, romantic, domestic life. Bakhshi poets played an important role in the performance of the epics. The meaning of Bakhshi is interpreted as Mongolian and Buryat means bakhsha, bagsha – master, enlightener; Sanskrit means bhikshu – qalandar, darvesh. Is an artist in Uzbekistan who sings and retells songs and epics by heart, by saying, from generation to generation. The word Bakhshi is also sometimes used to mean shaman, in general, the epics, and the epic-bearers are called Centurion, beard, sannovchi, zhirov. Bakhshis are mainly divided into two categories –executive and creative Bakhshis. While the Performing Bakhshis mostly sing the epics they learned from the master exactly with juz'i variations, the inventive Bakhshis also create new epics based on the oral epic tradition. Such Bakhshis are also referred to as poet Bakhshis such as Ergash the poet, Phosil the poet, Poolkan the poet, Abdullah the poet, Khidir the poet, etc. The Bakhshi sing the epic and songs in the company of musicians such as qawbiz, dawbira, dutor. The singing of the epic, strict order in the cultivation of disciples, rules and regulations are observed. During the Mongol invasion, they called the Qalandars in the Buddhist religion, employees of the office compiling various documents based on the Uyghur Alphabet, surgeons in the Mongols, secretaries in the Chigatoy ulusi, Golden Horde, Kazan and Crimean khanates, major officials conducting accounting work of military units in the state of the Babylonians and paying them salaries, people carrying out funds (expenditure)².

The bakhshilik Art Center is also known in Uzbek folklore as Boysun, Bulung'ur, Nurota, Narpay, Quron, Khwarazm, Shahrisabz, Sherabad, Chiroqchi, as well as such centers such as Qamay, Piskent, Qulbukon, Uzbek-laqay and others. They are distinguished from each other according to their repertoire, style, principle of certain creativity and methods of execution. Heroic epics reflect the gallant struggle of the people against their erkite invaders, one of such heroic epics was the epic» Alpomish³.

The series of epics about the courage of one of the favorite heroes of the people, Gooroglu, is widespread among the Uzbek, Tajik, Kazakh, Turkmen, Karakalpak, tatar, Azerbaijani, Georgian, Turkish peoples. The battle saga describes the courage of the heroes of the work in historical and legendary wars. These included “Jangnomai Abo Muslim”, “Jangnomai Amir Khamza”, Firdavsi's “Shahnoma”, “Jangnomai Jamshid”, “Khushang”, “Toomaris”. In the repertoire of Bakhshis, there were also stories and stories from the past, epics created on the basis of the activities of historical figures, in which a myth with historical truth, an artistic fabric with a source of reality were interspersed. «Jizzakh uprising», created on historical topics at the beginning of the 20th century⁴ Epics such as «the mercenary» featured the events of the 1916 people's uprising that swept all of Turkestan. Romantic epics made up the

² Razzakov.H. To'ra Mirzaev. Sobirov O, Imamov K. Uzbek folk oral poetic creation.T.,1980. Bakhshi. Özme.Volume 1. 653 PP..

³ The Uzbek people are a heroic story. Tashkent, shark Publishing house-1998. 400 p.

⁴ Dastagul. Uzbek folk art. Epics. Tashkent, 1965. pp. 57-106.

largest part of Uzbek folk epics. Their plots are incredibly similar, usually the hero rides on a trip in love with a beautiful girl, goes through amazing-strange events, overcoming difficulties and achieving his goal. Love conflicts, such as «Kuntugmish», adventurous events were among such epics. The epics «sohibqiron», «Orzugul», «Erali with Sherali» reflect events related to the domestic marriage of the people. Among the epics were the biblical epics, which were the result of the processing of samples of classical poetry in folk oral fiction, which had a written literary source, that is, influenced by written literature. The epics «Farhad and Shirin», «Layli and Majnun», «Bahrom and Gulandom», «Yusuf and Zulaykho», «Rustami saga», «Malikai Dilorom», based on the works of Alisher Navoi, were among them. The epic is widely developed in surkhandarya and Kashkadarya oases, Khorezm and Samarkand region. During this period, there were more than 150 folk epics in the repertoire of the bachshi who sang the epic. Popular among the people were the epic singers such as Yilotbulbul, Ergash Jumanbulbul son, Fozil Yil Yilot son, Ilulkan, Islamic poet, Berdi baxshi, Bola baxshi, Ahmad baxshi. Having the power of extraordinary memory, the Pooligan poet knew more than seventy epics by heart. The fact that each epic contained from two to three thousand lines to ten to fifteen, or even twenty thousand verses, was a sign that the people's Bakhshis had great potential, strong memory, the ability to memorize and remember, the power to create. The son of Fozil the comrade was 60, the son of Ergash Jumanbulbul was able to recite 50 epics by heart, while some of the Bakhshis said only the epic, some of them also made epics themselves.

Special nights were arranged to hear the saga, and the weddings were not without the Bakhshi, and the audience put Bakhshi in a net and listened carefully to him. Talented epics were able to sing the epic for two to three nights, because the size of the epics also necessitated continuous performances for two to three nights. From the Bakhshi, Shernazar Berdinazar's son was able to say a epic for seven nights. Visiting the epic nights, the Bakhshis competed among themselves with their talents, eloquence, skill in the voice. The region has formed a host of Saga schools with distinct traditions. Especially popular were the major epic schools like Bulungur, Narpay, Qurban, Khwarazm, Shahrisabz, Iierabad. They were separated according to their repertoire, style, particular principle of creation, and methods of performance.

The study of the work of folk Bakhshis confirms that among the epics they performed, there are also works on a religious theme. Such Bakhshis were forced to make a saga in a secret way until our years of independence. Various repressions in the regime of Mustabid led to a relative decrease in the number of Bakhshis. In addition to saying the epic, they also practiced duality. Thus, centers where folk epics are sung with special skill are named as schools after this area. Currently, in Uzbek folklore, such schools of poetical epicenterism as bulgur, Kurgan, Shahrisabz, Qamay, Sherabad, southern Tajikistan, Khwarazm are identified-excellent centers of bakhshilik art.

Of these, more heroic epics were sung artistically perfectly at the bulgur School of epics, to which the son of Fozil the Comrade belonged. It is not for nothing that the adoption of the Phosil satellite son variant as the highest and artistically harmonious example in the Bell version of the heroic saga «Alpomish», in which several versions, dozens of variants were created. Amin Bakhshi, noted by Professor Hodi Zarifov, was also a representative of this school. The fame of this school has long been deservedly contributed by Bakhshis such as Muhammad the poet, Sultanmurod Suyar, Rahimbulbul with their creations and

performances. They performed epics such as “Alpomish”, “Oysuluv”, “Hasankhan”, ‘the siege of Chambil’ with particular skill.

Another school that has made a name in the Samarkand Epic is called The Fortress epic. The ancestors and descendants of the following poets are representatives of this school. As noted in the previous pages, the owners of this school said that the epics were in love. Unlike others in the qurghan school, women named Sultan kampir, Tilla kampir also mastered the art of bakhshism. In addition to them, the work of Yodgor, storm Bakhshi, Jassok Bakhshi, Poolkan poets was developed by the method formed in this school. The performance of the epics “birth of the Frog”, “obvious”, “Kuntugmish”, “Dalli” was characteristic of representatives of this very School.

Another school is run under the name of Shahrisabz. This school has grown up with creative Bakhshis like Khidir the poet, Ernazar the poet, Abdullah the poet. In this school, epics of the Frog series were common, especially the epic «Malikai the cunning».

The Narpay School of Epic also contributed to the development of the Uzbek epic with a number of Bakhshis and epics. In the narpay epic, The names of the son of the Islamic poet, Nurman Abduwoy, under the tutelage of Rajab the poet, are mentioned with special respect. In his work, the Islamic poet was able to harmonize the traditions of the Koran and Shahrisabz schools.

Representatives of this school performed more often their epics, such as «Orzugul», «Dawn», «Gulmirakhan».

Artists like Shernazar Beknazar son, Umir Safar son, and Ahmad Bakhshi were artists belonging to the Sherabad School of Saga. A special place in their work is also occupied by the epics of the Gooroglu series. Representatives of this school especially performed the stories «Malla merchant», «Ollonazar Olchinbek» artistically perfectly. The names of the Haibat wind boy, Qunduz soqi, who lives in southern Tajikistan, are mentioned with respect among the Uzbek Bakhshis. These Bakhshis also performed the epics of the Gooroglu series in a unique way.

Folk epics are classified in several types of content, in addition to having certain schools, even in one province itself, according to different execution, execution methods, event commentary, in different regions of our country. Of the notable scientists, v. M. Zhirmunsky, H. T. Zarifov, M. Saidov, T. Mirzayev, B. It is better to pay attention to their content, the character of the heroes, more often when dividing folk epics into species, as observed by the garlic characters. But despite the fact that the classification carried out by each of the named scientists is to some extent different from each other, they can be named as follows:

1. Heroic epics («Alpomish»).
2. Romantic-romantic epics («obvious»,»contouring»).
3. The epic of the battle («Solo Ahmad»).
4. Biblical epics («Sayyad and Hamro»,»love Stranger and Knight»).
5. Historical («Oysulov»).

The basis of classification is explained by the main essence of the events described in their EPICs. For example, in the epic» Alpomish « there is also love, battle plates, historical information. But the valor and heroism in the way of uniting a people who have separated for a certain reason form the central idea of the work. Or even in the» obvious « saga, signs of Valor, heroism are found. But the main point in the content of the saga will be devoted to the statement of the journey of Ravshan with the goal of expressing his work towards Zulkhumor.

The heroic epic is assessed as a special stage in the history of folk oral creativity. A well-known example is the Greek «Odyssey» and «Iliad». The «Manas» of the Kyrgyz people is also an example of such a stage. Such works reflect the land liberation of the children of the people, their journey towards the unification of El, their acquisition with an enemy superior in number and strength to himself. An example of a heroic epic is the epic «Alpomish» in the Uzbeks. It embodied the ideas of the formation of national traditions in our country, the struggle against external enemies, the preservation of people's unity, the protection of independent life.

Romanesque epics make up a significant part of the epics in the repertoire of the Bakhshi of our people. «Roman» is derived from French, meaning a type of epic. But later, after the development of the novel in fiction as a genre, it began to give the concept of works that reflect love-adventure in a textured way. By Romanesque epics, the content of folk epics is visualized as types depicting love-adventures. In them, the story begins when the knot finds out about the mistress of the lover. Later, the hero rides on a journey rich in ishq adventures. On this path, various interesting, breathtaking life plaques occur. There will be one-on-one takes with enemies. This is how the development of events in the saga progresses, and in the end, the lover reaches his dream. The likes of «raqshan», «Kuntugmish» can be included among such epics.

And the battle-epics were formed by works rich in the development of the event, mainly battle plates. The Bakhshi performed relatively few such epics. In such epics, more attention is paid to describing the immersion of the hero. Among them are works such as “Yusuf with Ahmad”, “Alibek and Bolibek”, “forty thousand”.

Biblical epics appeared mainly in later works of our historical life. The Bakhshi, who got acquainted with interesting and instructive events in the epics created by representatives of our written literature, created their own copy (variant) based on them. As a result, biblical epics arose as a result of the interaction of written and oral creativity. Such epics as «Sayyod and Hamro», «Asik Gharib and Shahsanam», «Vomiq and Uzro» in oral creativity are examples of works of this method.

Epics telling about important events in history are called historical epics. In such works, historical events are reflected using textures that do not arouse suspicion in the listener. But what history is in them, in this way, is not necessarily stated without change. This is how the «Moonshine», which has gained fame in the past, is considered such a saga.

Thus, epics are a kind of complex genre in the treasury of epic centuries in folk oral creativity. In it, the historical life of the people, their painting, their habits, their arduous struggle for freedom have found their artistic expression. In Bakhshis singing epics, one must embody a strong memory, the ability to correctly assess the situation when playing a work, to be able to narrate simple events in an extremely interesting way. Over the centuries, the performance of this genre pattern in every region creates local traditions, even schools. Uzbek epics are so numerous in number and so high in artistic value - that it is worth evaluating them by our people as a worthy contribution to the cultural, spiritual treasure of the world.

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