

Specific Characteristics of the Uzbek Epic (Khorazm Bakhshi repertoire and performance skills)

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Annotation: This article discusses the emphasis on words and music in the performance of epics in Khorezm, the fact that each melody has a special name, so the memorization of melodies puts more responsibility on the bakhshi, the repertoire of Bakhshis and performance skills. Besides, Bakhshi must have faith and energy in his profession. Suyav Bakhshi from Khorezm Muhammad Rahimkhan sang the epic "Erogli" for 21 nights at Soniy-Feruz. It has been suggested that the skill of the bakhsh depends on many things, starting with tradition. The article also cites examples of the fact that the tradition of singing epics has been passed down from generation to generation for centuries, and talented bakhshis have constantly improved it, but the personal skills of the performer are realized only within the tradition. Interesting information is given about the inability of the performer, who did not know the secrets of epic poetry, to demonstrate his skills, the fact that this mystery is mainly reflected in the composition of the epic, and in folklore this phenomenon is called an epic pattern.

Keywords: Bakhshi music, Bakhsh music repertoire, performing skills, Bakhsh music school, epic performance, music, epic music, epic singing traditions.

Dostan is a great monument of our people. Many Bakhshi genealogies contribute to its preservation over centuries and being passed down from ancestor to ancestor. For this reason, "... the service of folk poets who have great ability to preserve over the centuries folk epics rich in extensive content, deep content, diverse images, colorful artistic tools, archaic and living vocabulary, grammatical features that researchers have not yet noticed It is very big and praiseworthy"[1], the talented folklorist Hadi Zarif is absolutely right. Indeed, the epic is alive with its performer. Bakhshi or khalfa, moreover, the storyteller gives life to the interpretation of the text. However, among performers, it is not equal to bakhshi[2], because bakhshi conveys to the audience an attractive combination of melody, song and artistic speech. "Bakhshi's performance shows his unique performance, talent and musical skill [3]. From this point of view, it is not possible for everyone to reach the level of professional bakhshi. "According to the aesthetic principle of the Uzbek people and all schools of bakhshi art, a true folk bakhshi should first of all have natural talent, that is, it should be "God-given" in the vernacular." In order to be an epic, it is necessary to have a literary text, music, and a singer who has mastered the art of hafiz and knows how to play music" [5]. Of course, it is necessary and necessary for the performer of the saga to have a high memory. Especially in Khorezm, the main attention is paid to the melody and music in the performance of the epic, and since each melody has a special name, the task of memorizing the melodies is more important. In addition, it is necessary to have faith in one's profession and energy. Otherwise, Suyav Bakhsh from Khorezm would not have regularly sung the epic "Eroguli" for 21 nights at the Sani-Feruz Dargah. Even Amin Bakhshi from Poyarik sang the epic "Alpomish" for three months [6]. Such factual information now seems like a myth. Bakhshi skill depends on many things, and it starts with tradition. The tradition of singing epics has been passed down from generation to generation for centuries. Talented developers have been

constantly improving it. But the individual skill of the performer is realized only within the framework of tradition. A performer who does not know the secrets of the epic cannot show his skill. This mystery is mainly manifested in the composition of the epic. In folklore, this event is considered an epic pattern. According to Professor M. Saidov, the epic pattern and traditional formulas such as the definition of a noun, a description of a race, the advice of a father, mother or an older person to a hero embarking on a journey, the road and the answer to it, honor before the battle or boasting are important in the epic. Takes place [7]. It serves as a ready-made template for an epic template. If there is a talented performer, he adds new scenes and enriches the plot even more. The epic pattern appears inextricably linked with the composition of the epic. Stylistic formulas move from epic to epic. In this process, it becomes more and more polished. Since the epics of Khorezm are of a Romanic character, they rarely contain descriptions of names and races. These scenes can be found only in the epics of the "Gorughili" series. In the "Ashiq" series, the description of the horse and the description of the race were completely omitted due to the lack of an epic horse image. The description of zeal in the epic "Goroguli" is praised in a very high spirit.

If I start the description of Bedov horse,
His popularity is three years old.
Unsullied feet, stone hooves,
His eyes are on the top of the mountain, his neck is hairy.

If he steps from the age of three, he will be five,
When he coughs, his hands are not enough for his head,
As you go, you will see,
The sasi that comes out when you sneeze is a ball.

Light is like a camel at seven years old,
His joy trembles in his brow.
In a dream, a high mountain appears,
The eagle is of good quality and good in hunting.

The dream of a beaver horse is in the body,
Pirim Shahimardon, my heart is sandadur,
He is a slave to one God,
On the tabla, the main Bedoub dances on the dancefloor[8].

In this epic performed by Bola Bakhshi, Go'orugli describes the horse in two or three places, and praises the loyalty and love of the epic hero to the epic horse. In turn, honors and bragging within the epic mold are also noticeable. In his performance, Bakhshi passionately sings about the veterans as if they were talking about him. A bright view of honor - boasting - pride is presented in the "Bozirgon" branch of the epic "Go'orghili". In it, Go'orugli describes himself with great praise, reaching the point of conceit:

I rode eighteen archin horses,
I rode, I couldn't stop dreaming.
On beds of gold,
I went to bed, I couldn't sleep.

I wore a tail on the day of the battle,
I threw a lot of fun.
I clashed with the enemy,
I ran out of steam.

I passed the strange time,
I did not put the dream in my body.
The blood of the devil in the war,
I can't stop dreaming.

As long as I live,
My host is near and far,
I saw Shirvanu Iraq,
I couldn't walk anymore.

I ran away from the spots,
I raised a horse from the river,
I got a fairy from Eramnan,
I drove and couldn't get enough of it.

Gorogli says: I sent a horse,
I shot seven elephants,
I drank wine to friends,
I drank so much that I didn't want to.

In this fourteen-point eulogy, Gorugli praises all his activities one by one. Bakhshi tries to emphasize the expression of boasting in them. Because this place of the epic is a plot node and starts the development of events. That is why the Executor will speak to the veteran of Guruhi to express his efforts to show the efforts of the Executive: Parizod passed from one side of the corridor to the other side, heard the song and stopped watching.

Parizad, after hearing the words of Goroguly, opened his bag with a thump and said: Hey, Goroguly Sultan, you are bragging. I have a Takali Turkman with twelve thousand houses, I have ali ilim with twenty-four thousand houses, I have a mani na armon, you say. If I have 40 young men with me, you can say that I have taken the prime land, I have conquered the land, it is more than good, dadi. If you go somewhere, if you reach your home and die, you will be followed by your grandfather, and you

will not have any descendants from your father. Gorogli was sitting dumbfounded, hearing the word zuryod, his taste was running away. Akan Dadi, whose son Bazirgon built Salsol in the province of Saistan, demanded money and besieged the fortress for a week. If you don't believe what I say, he stuck a letter on the gate, take it out and leave it. Gorogli Shatta got up, saw the letter, and knowing that Bozirgon had come, called his men to his side. After giving advice to his men, he prepared his men for war, saddled the horses, hung his arrows and bows around his neck, put on a shield, and rode after Bozirgon [9]. Bola bakhshi affects the psyche of the listeners by describing the inner experiences of the main character. Aga Yunus, listening to her husband's bragging, got angry that not a single word of flattery was spoken in her name, and informed Gorogul about Bozirgon's rival. Especially the words of Agha Yunus about childlessness have a serious effect on Goroguli. This statement of Bakhshi arouses serious attention in the listeners. They are eagerly waiting to see what direction the event will take. In this way, the events of the epic begin to unfold. Bakhshi's skill in artistic speech brings the audience into the full epic events. Not all epic performers can completely immerse the audience in the events of the play. For this, it is necessary to concentrate the power of speech and words, to develop as a possessor of high talent and skill.

Bola Bakhshi-Gurbannazar Abdullaev uses various stylistic methods in oral artistic speech. In particular, he pays more attention to the artistic speech in the performance of the epics of the "Go'orugli" series. Dialogue serves as the main factor in revealing the character's character and inner feelings. There is an episode of the meeting between Agha Yunus and Goroguli in the epic "The Marriage of Goroguli", in which Agha Yunus wants to go to Chamlibel with Goroguli. At that time, the scene of his conversation with the old nanny was very impressively expressed in the form of a dialogue from the Bakhsh language. Here is an excerpt:

"Immediately they called the old maid. The old maid went out to the village and returned to Goroguli after a visit. Ghalib said in the evening, O Agha Yunus, this is the man you saw in the shower, dadi.

➤ The ball itself, that's fine.

"If this is the case, listen to me," said the old woman. - But, if you take my word for it or not, it's up to you, old lady.

"If you have anything to say, say it," said Parizod.

- If I tell you, - said the old woman, - this is a lost man, you are a saint. "Man is made of dust, and the sun is made of light. You are not right for each other," said the old woman.
- No, - said Parizad, I really didn't take that in my shower, dirt, my friend, I will give my body to that, Dadi Parizad. Then the old woman said that people have other crafts. When you go to the village, you add hay, turn the ground, bake bread, gather food from the field, light fire in the hearth, these things are yours to do, dear old woman.
- I agree - Dadi Parizod.
- If you agree with me, there is another profession of mankind, don't agree with me, - said the old woman.
- Na hunar bro, dadi parizod.
- The old woman said, "If this man has given his wings to one or two women, he will think about him, he will be jealous." Parizad, who was agreeing to everything, thought for a while when he came here.

Gorogli stood in his sack and listened to these words. After the last sentence, Parizod hesitated, and he was a little disappointed. Believing the old woman's words, she looked at her in the middle of the night and cheered her up" [10].

The inner experience of the two women is very impressively expressed in the form of a dialogue. In it, a picture of family and domestic life was created by mixing various emotions, such as anxiety, concern, caution, worry, jealousy, love, and anguish, characteristic of women. But in the end, love trumps all that. Bakhshi narrates this film through natural, fluent artistic speech. Most importantly, the performer was able to find the point that seriously affects the woman's feelings. Mr. Yunus is indifferent to all the objections of the fairy nanny. However, when he heard the words, "A man is not satisfied with one or two wives, he will take a wife for you", he hesitated. This episode is related to the mental state of the woman, Bakhshi introduced it to illuminate the inner feeling of the heroine and was able to show a real picture and evoke a feeling of life in the audience. Because the people of the audience are interested in which way Aga Yunus's fairy will express their consent, and they look at her as a sympathizer with Goroguli. There are many lexical methods such as sarcasm, kochirim, shama, kesatik in the artistic speech of Bola Bakhshi. His repertoire is dominated by epics from the "Go'orugli" series. The artistic image, manifested on the basis of oral speech, acquired its colorful aspects through the skill of the performer. In it, the national idioms and sarcasms in the colloquial speech of the Khorezm people are related only to the lexicon of representatives of the Oghuz dialect. The lexical meaning of the language in the artistic speech of the epic "Avazkhan" was expressed in an original way through the skill of bakhshi.

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