



## And Schools Of Epic in Oral Creation of the People

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### Abstract

This article talks about the very long historical development of Uzbek folk epics, how they have passed from mouth to mouth for centuries and reached us through folk traditions, and the schools of epic writing.

**Keywords:** Epic-short story, folklore-works created by the people and widespread among the people, khalfa-following each other or exchanging places.

### 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 righteousness, freedom and equality, heroism and patriotism. For centuries, people's way of life, dreams and expectations determined the theme of epics, the essence of the plot and composition. The magnificent poetic generalizations and high artistic symbols of Uzbek epics make them unique examples of world folklore - Russian bilinas, Ukrainian dumas, Kazakh heroes' jiri, Kyrgyz "Manas", Karakalpak "Forty Daughters", Indian "Mahabharata" are among the great epics of the West and the East.

### The main part.

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 are significantly different from each other in terms of means and methods of depicting life. In folklore, epics are stories about past times in the scope of heroic idealization.

The historical reality in the epics is expressed in symbols generalized on the basis of folk fantasy, a special form of generalization - epic generalization reigns in it. Such a generalization is based on people's ideals and dreams of social justice.

Uzbek folk epics have gone through a very long stage of historical development. Its ancient samples have not been preserved and have reached us through word of mouth through folk gifts.

In some parts of Uzbekistan, the folk storyteller is known by different names other than Bakhshi. For example, among the Uzbeks of Surkhandarya, Kashkadarya, Kashkadarya, soki, among the Uzbeks, in some districts of Surkhandarya and Fergana Valley, some musicians in southern Tajikistan are called jiro, jarchi, okin, akhin, etc. It is also common for Uzbeks to call a folk storyteller a poet. Poet is an Arabic word and is used as a written and spoken representation of a creator of poetic works. Bakhshis who can create their own new versions of epics, even new epics, are also called poets. For example, Fazil poet, Pulgan poet, Islam poet and others.

Bakhshis sing folk epics in a certain tone, in many places on a drum, and in some places on a kubiz 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, some bakhshi ensembles used the violin, brought a drummer and even a player into the ensemble.

In Khorezm, there is another network of artists who sing epic works, excerpts from them and some terms, called khalfas. Half-breeding is common mainly among women. There are basically two types of crafting:

- ensemble blankets;
- Single halfas.

Ensemble khalfa consists of three people - the master khalfa (plays the accordion and sings), circle player (accompanies the choir, sometimes dances), and players (dances with a stick, sings yalla and lapar, etc. Bibi Shaira, Ojiza, Onajon Safarova, Nazira Sobirova are such halfas.

Single halfas perform epics and songs without music. They are famous for reciting epics from memory or from manuscripts and books in a pleasant melody, performing wedding songs such as "Yor-yor", "Kelin salom", "Mubarak". won Khalfas of Khorezm mostly perform epics such as "Oshik Gharib va Shokhsanam", "Ashiq Aydin", "Qissai Zebo", "Bozirgon" and Makhtumquli poems, various ritual songs and songs created by themselves. . Khalfaliki is still widely practiced in the Khorezm oasis as an attractive and sophisticated women's art.

***Procedure for singing the epic.*** 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 here casting lots for the hotel where Bakhshi was invited. Bakhshi was sitting at the far end of the house. The epic singing started after a small party. Before, Bakhshi sang several songs, and Khorezm Bakhshis used to perform 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 reached the climax, as they say, "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 balance of the dombira create a whole rhythmic situation by joining the melody and the words.

The singing of the epic reached a very interesting place, and when the climax reached the curtains, there was a break for rest at midnight. Bakhsh people call it "dombira tuntarmok". In this case, the bakhshi says a few verses in the form of an address to the listeners or to the drum: and stops the performance:

I took you out of the house  
 You're walking around looking for your ulfaf,  
 I'm going to make you sleep now  
 It's almost midnight, dear.  
 If you collect all your money,  
 Let him eat and rest a little.  
 Damin will take it and tell you about it,  
 It's time to write Rumol, animal.

After that, the bakshi raises his cloak, belt and drum and goes out. At this moment, one of the people in the circle spreads his belt in the middle. Everyone throws money or something according



to their ability. Until Bakhshi enters the room, they burn the collected money and things overnight. Then the last part of the epic is sung. At the end of the performance of the epic, Khorezm Bakhshis play the tune "Toyingda Khaytsin".

In addition to special epic nights, it was customary for bakhshis to participate in weddings, family celebrations, and holidays. From the beginning of the 20th century, the use of bakhshi services disappeared in cities, and they were replaced by khafiz and singers.

**School of friendship.** In the past, each region had its own traditions and epic schools. For example: it is known that Ulug Jirchi served in the presence of Genghis Khan, Kamalzoda in the Tokhtamish palace, Riza Bakhshi in the presence of Jakhan Mirza and Khan Muhammad Rahim Khan 11, and Ernazar Bakhshi served in the palace of Bukhara emir Nasrulla. Nowadays, in Uzbek folklore, schools of poetic epics such as Bulungur, Korgon, Shakhrisabz, Kamay, Sherabad, South Tajikistan, and Khorezm have been identified - great centers of Bakhshi art.

Another school of epic art is Kurgan school of epic. Folk poets who lived in the northern and southern foothills of the mountains stretching from Mangishtov to Nurota, especially Oktov, and grew up in these places belong to this school. One of their most talented representatives is the son of Ergash Jumanbulbul (1868-1937) and the poet Polkan (1874-1941). Their "Alpomish", "Yakka Akhmad", "Aysuluv", "Kuntug'mish", "Birth of Gorogli", "Yunus Fairy", "Misqol Fairy", "Avaz Khan", "Hasan Khan", etc. epics were recorded. It is assumed that this epic school was founded by the ancestors of Ergash Jumanbulbul's son. This school unites dozens of epic writers such as Yodgor, Lafas, Mulla Tosh, Sultan kampir, Tilla kampir, Jodmon Bakhshi.

Another epic center that existed in the 19th century is the Shakhrisabz epic center. The last representative of this school is Abdulla Nurali Ugli (1874-1957). The epics sung by him are distinguished by their cheerful, cheerful, high-spirited narration and the pleasantness of the melodies.

The famous folk poet Islam Nazar Ugli (1874-1953) was associated with Shakhrisabz on the one hand, and Korgon epic school on the other. Looking at his method of performance and epics such as "Orzugul", "Sakhbkhiron", "Erali and Sherali", "Kuntugmish", we can see the characteristics of both schools in them.

Many Bakhsh living in the south of Uzbekistan are associated with the Sherabad epic school. The famous representative of this school, Shernazar Beknazar son, who lived in the 11th half of the 19th century, and the beginning of the 20th century, and his students - Mardrnkul Avliyoqul son, Normurad Bakhshi, Nurali Boymat son, Buriboy Akhmad son, are representatives of this school. Since the Bakhshs of Surkhandarya, Kashkadarya and Southern Tajikistan are always in contact with each other, many of their epics are associated with the Sherabad School of epics. Their repertoire includes "Golden Hollow", "Ollonazar Olchinbek" and other epics. The poems of the Uzbek-Lake Bakhshis living in southern Tajikistan have their own characteristics in terms of artistic means. A part of their repertoire consists of the epic "Go'ro'gli".

### **Summary.**

The art of the Khorezm epic school differs from other epic schools in terms of style. Khorezm epics have a written source, sometimes there is also a written text in the ashes of the narrator. Music plays a leading role. The tunes of Khorezm Bakhshis are diverse. Each song of the epic is performed to a specific tune. Storytellers refer to these as bakhshi yulari or bakhshi nama. Another characteristic of the Khorezm epic is that the heroic epic "Alpomish" is not found here, on the contrary, most of the love-romantic epics in the repertoires of the Khorezm bakhshis are not available in other parts of our republic.



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