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History of development of bakhshi, jirov schools

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Abstract. In this thesis, there is talk about the development, stages of development, originality, and the mature bakhshis of our people.

Key words: Bakhshichilik, jirochilik, epic, folklore, work, art.

СТУДЕНТ ФАКУЛЬТЕТА ИСКУССТВ КАРАКАЛПАКСКОГО
ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА ИМЕНИ БЕРДАКА

Аннотация. В этой диссертации идет речь о развитии, этапах развития, самобытности и зрелых бахши нашего народа.

Ключевые слова: Бахшичилик, жироичилик, эпос, фольклор, произведение, искусство.

Bakhshchilik is one of the ancient arts and played an important role in passing down the centuries-old history, traditions, spiritual and ethno-pedagogical features of our people from ancestors to generations. Immortal heroes of the people's ideal, their heroic struggle for patriotism and freedom of the motherland were sung in epics on a folk basis. Such images have been polished based on the spirit of centuries-old traditions, which has led to the expansion of the bakhshi audience and a wider range of live performances.

Although the art of Bakhshchik has developed in the socio-historical processes over the centuries and acquired its own aesthetic value, its flourishing and development in living epic traditions can be seen in the 19th and early 20th centuries [1, p.45]. The strong memory, unique talent, and storytelling skills of a number of our Bakhshi-poets who lived in this period played an important role in the singing of our ancient epics in live performances and passing them on to the next generation of Bakhshi-poets. formation, the literal development of the methods and ways characteristic of epic schools also correspond to these periods.

That's why the Russian folklorist Yu.A. Novikov, reflecting on the tradition of mentor-student relationship between the singers of Russian folk songs of the XIX and early XX centuries, says: It is characteristic to treat one's heritage with careful respect. Epic songs were accepted by them as the unwritten history of the people. The influence of tradition was so strong that many singer-badihagos preferred not to flaunt their creativity. This attitude towards the epic prevailed even in ancient times" [2, p.28]. This process of approach to traditional epos methods was well established among the southern oases.

About the epic of the oasis when thinking about it, it should be emphasized that the tradition of epic writing in this region is very strong and developed while preserving its ancient features, which led to the expansion of the audience of bakhshis. Issues such as teacher and student, the personality of the bakhshi and his epic performance, tradition and art, collective and individual creativity, attention to the artistic influence of music and words are considered to be the unique stylistic directions of oasis bakhshi.

It is worth noting that the emergence, development and performance methods of epic schools are among the cases related to the popularization of the art of bakhshi in social and cultural processes. The emergence, formation and acquisition of poetic expression of each epic school is

related to the activities of badihago bakhshis, considering the example of the creative bakhshis of the epic schools of Sherabad, Boysun, Beshqo'ton, Chiraqi, Kamay, which operated in the southern oasis. let's go Folklorist A. Kakhorov studied the traditional master-apprenticeship relationships in epic schools and compiled their genealogy as a result of long-term observation of the performance processes of South Uzbekistan's bakhshis. According to the scientist, Baba was a poet at the beginning of the family tree of the Sherabad epic school (the first half of the 19th century), he raised a lot of students, and he notes that the characteristics of this school's performance are associated with his name.

Baba poet, Kasimkor, Shernazar Berdinazar son, Kholmurod Kasim son, Azim Yuzbashi trained talented students, and these students are worthy of the development of the Sherabad school of epics in word and word, in the tradition of training students. added share. At a time when epics flourished and epic traditions were observed, Bakhshi performed epics only within poetic schools. Examples of epics specific to one school have not been adopted in the repertoire of other schools. For example, when we think about the Kurgan school of epics, we immediately think of "Birth of Gorgon", "Dalli", "Kushkeldi", "Kunduz bilu Yulduz", "Ravshan", "Kuntug'mish" and we embody other such epics before our eyes[4, p.71]. Even "Ravshan" is attributed to Jumanbulbul's "three plowed plow" with its high artistic performance. When thinking about epics such as "Alpomish", "Cunning Princess", "Intizor", "Zulfizar bilan Avazkhan", the name of the poets of the Bulungur epic school is mentioned.

The beautiful artistic features of this school's bakhshis in poetic expression caused these epics to be associated with the name of this school. In the epic of South Uzbekistan, "Alpomish", "Gorogli", "Rustam", "Avazkhan", "Nurali" and many other epics were sung with love. But epics such as "Ollonazar Olchinbek", "Oychinor", "Kelinoy", "Golden Pumpkin", "Zayidkul", "Malla Merchant", "Shahidnoma", which are not found in the repertoire of all-Uzbek epic school, gained special importance due to the presence and performance of epics. . In particular, epics belonging to the "Gorogli" series have a special place in the repertoire of oases, as well as epics about Gorogli's adopted child Avaz and his child Nurali. Even "Nurali" sagas formed a separate category. Many examples of epics in the "Nurali" series are related to the name of epic epics.

Despite this, epics such as "Hasankhan" series, "Kuntugmish" and "Murodkhan" have not been performed in this oasis. However, the literacy of some Bakhshis, their ability to read and master the versions of published epics led to the performance of such epics in this oasis epic. Here are the words of Qadir Bakhsh: "- I did not learn the epic "Kuntugmish" in its entirety by listening to it from my teachers. I learned the epic after reading it as a book. I was impressed by reading this saga told by the son of the poet Jumanbulbul, and I memorized it in one reading. "Alpomish" is the first of the epics that I have told the most in my life, and "Kuntug'mish" is the second, but don't write down "Kuntug'mish" because Father Ergash performed it at such a perfect, high level that I I can't perform at this level.

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