

CHARACTERISTICS OF THE ART OF BAKSHISH

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Abstract: This article discusses the concept of bakhshi and bakhshiism, the art of bakhshiism, the bakhshi as a complex professional artist, the classification of bakhshis according to their abilities, khalfatism and storytelling.

Keywords: bakhshi, bakhshiism, bakhshi art, creator, classification, khalfa, khalfatism.

Performers of all types of epics were generally called bakhshis. Folklorist H. Zarifov emphasizes that the word bakhshi is a Mongolian word that means teacher, enlightener. Bakhshis played a large role in folk life, singing the ideal dreams and hopes of the working masses in epics. Possessing an amazing power of memory, folk bakhshis reflected socio-political life in epics with high feelings and high hopes and aspirations, making history artistic. Although the word bakhshi is considered a common name for people who perform epics, a high form of oral artistic creation, and pass them on from century to century, and who themselves create new works on the basis of epic traditions, it was used in different regions with its own specific term and name. Doston singers are called yuzbashi in Surkhandarya, bakhshi in Kashkadarya, sozanda in Tajikistan, sannovchi in the Fergana Valley, and poet in the Samarkand oasis. Also, in the part of the republic inhabited by Kazakhs, Kyrgyz, Karakalpaks, and Turkmens, the words akhun, aqin, jirchi, and jirov also mean an artist who sings doston. Although these terms generally refer to doston performers, the word poet is broader in meaning. If the word bakhshi refers to a performer of traditional doston, a poet refers to a creator who, in addition to singing epic doston, can also create modern terms and new doston. However, this should not lead to a firm conclusion that all folk artists who are called poets have this quality or that folk singers who are called bakhshi cannot create new variants and new works. For example, Kadir Rakhimov, who performed traditional epics with great skill, created more than a hundred terms and about a dozen doston, but gained fame under the name Kadir bakhshi. Or even those who know 2-3 doston can be called poets. This depends on how the singer of the folk epic is called in that region. Therefore, in recent years, it has become customary to call those who, along with performing traditional doston, also create new works, bakhshi-poets.

The art of bakhshi is extremely complex, and mastering it requires a strong memory, extraordinary talent, composition, musicianship, and a melodious voice. If any of these are lacking, it is difficult for a bakhshi to be recognized as an artist and be recognized by the public. The memory of a bakhshi is extremely sharp, requiring him to be able to remember what he heard. The text of the epic performed by the master, the method and path of performance, and the musical melodies must be firmly established in the student's mind. Since the epics were performed to musical accompaniment, the bakhshis were required to know the soz (drum, kubiz, dutar) well, to play various melodies, and, if necessary, to create new melodies themselves. In order for the listeners to hear and pay attention to the text, it was necessary to recite it in a melodious, pleasant voice, in accordance with its characteristic musical melodies.

The Bakhshis used traditional types of dostoniks in their epics, based on the region in which they lived. For example, in Kashkadarya-Surkhandarya, the dombira was larger, in Samarkand, a smaller type, in Karakalpakstan and some parts of the Fergana Valley, the kubiz, and in Khorezm, the tor and dutor served as the main instruments. Although folk artists such as Ergash Jumanbulbul and Umarqul Polkan skillfully recited the texts of epics, the people called them poets, not bakhshis, because they did not play the dombira.

In Uzbek folklore, bakhshis are divided into three groups based on their repertoire, performance skills, and creativity: 1) amateur bakhshis; 2) performing bakhshis; 3) creative (badihaguy) bakhshis.

Amateur bakhshis know how to partially recite words, perform three or four terms, and sing excerpts from epics, sometimes epics with small plots. In these days, when epic poetry is in decline, amateur bakhshis are the majority. They are not well versed in epic traditions.

The performing bakhshis have studied the texts of some of the epics they have created themselves well and are able to sing them with words. Their repertoire includes 4-5 epics and terms. During the singing of the epic, they can make small changes to the text based on the state of the listeners and the demands of the audience. They have understood the order of singing the epic, the task assigned to the poet, and the preservation of the tradition that has been preserved.

Badihagoy or creative bakhshis are extremely capable and gifted folk talents who have shown the development and perfection of the art of epic poetry, who have made a significant contribution not only to preserving epic traditions, but also to their development. They perfectly know the way and method of performing the text of the epics that are unique to them. At the same time, the listeners, based on their desire, can introduce new episodes into the epic they are singing through badihagoy, and they can lengthen or shorten the events as they wish, depending on the needs of the audience. Creative bakhshis, having sung from 20-30 to 60-70 epics, can also create new versions of the epic, new epics that reflect the characteristics of the era in which they live, and many terms. Ergash Jumanbulbul oglu, Fazil Yoldash oglu, Polkan shoir, Islam shoir, Sherna bakhshi, Abdullah shoir, Umir bakhshi, Kadir bakhshi, Qahhor bakhshi, Qara bakhshi, Chori bakhshi, Khushvaqt bakhshi were considered to be such creative artists. They sang in any conditions and situations, taking into account the mood and interest of the listeners. Currently, creative bakhshis are a very small minority, with more than ten representatives living and working in Kashkadarya and Surkhandarya, and partly in Karakalpakstan.

For centuries, the masters who sang the epics paid special attention to the education of the bakhshis. As a result, the tradition of apprentices to the master was formed. According to tradition, the master bakhshi would travel from village to village, village to village, and would choose students from among the young people who were interested in singing epics, could play the drum music, and knew how to recite the terms, or the parents, recognizing the talent of their child, would entrust their child to the master bakhshi, who had gained a reputation in the village. The student was raised in the master's house for 2 to 4 years. He would go with the master to epic parties, weddings, holidays, and parties, where he would learn to recite the lyrics, perform the epics, and master the texts. Gradually, the master would tell the student excerpts from the epics he had sung. The Master observed his attitude to the word, allowed him to recite poems in small groups, taught the student the secrets of poetry writing, and by performing small tasks, he knew the student's abilities in every aspect. After repeated tests, if he saw fit and believed, he blessed the student as an independent poet.

As the student took the word and enriched his repertoire with the dostoons he learned from his teacher, he strictly adhered to the tradition of telling dostoons. Because dostoons were not recited wherever and whenever he wanted. Initially, dostoon listeners had to gather in a house for a feast, circle, wedding or holiday, and spend the night. People who were tired of the hard work of the day would listen to more dostoons at night, in late autumn and winter, and have a cultural rest. Before starting to recite dostoons, Bakhshi entered into spiritual communication with the listeners. To do this, he first played melodies on the dombira, then sang one or two terms. When the melodies and terms were pleasing to the listeners and the dostoon was requested, he would describe the dostoons in his repertoire with the traditional term "What shall I say?" For example, Kadir Bakhshi Rakhimov, from the series "What Shall I Say?", listed more than seventy poems he knew.

Should I say "Kholbeka" from a lover,
From the cradle where "Tohir-Zuhra" gave flowers,
"Yusuf-Zulayha" also sighed in the past,
"Layli-Majnun" is from a young age when she cried so hard.
"Bastam" passed by, blind in both eyes,
"Rustam" passed away, being great in this world,
Or should I say, the song of the bell,
It is the light that strikes its enemy.
"Go'oroglini" itself has thirty epics,
"Avazkhan" is a fifteen-part epic poem,
Teachers who couldn't make it in two months,
"Gulnozkhani" is still stuck.
Should I tell you about "Hasankhan" or "Ravshan",
Or from the "Gulshan Garden" where "Nurali" roamed,
Whether it's "Kuntugmish" or "Oychinor",
Or the glory of our era,
He explains coherently in the style of "...and finally addresses the audience:"
The sun melts the snow on the mountain,
I told you what I had in my letter,
"Which one, if you like,
Praise that great man.

" encourages the listeners to choose the doston they are interested in. Most people prefer to hear whichever doston they prefer, and the bakhshi begins to perform that doston. Although the preparation for starting to recite a doston is typical for all bakhshis, there are natural differences between regions. For example, while the bakhshis of Samarkand and Bukhara first recited one or several terms and then moved on to singing a doston after "Nima aytai?", in Khorezm they began the doston after a passage from the doston or a pandnama. Preparation for reciting a doston was more complicated and extremely demanding in Surkhandarya and Kashkadarya. The bakhshis of these oases first demonstrated their musical skills by checking the harmony and sound of the dombira in three tones, then recited the traditional term "Dombira" and praised its words, praising it as the main tool and source of inspiration in the performance of the doston. One of the next 2-3 terms is about the world, its beauty and transience, or in the form of advice, while the other is aimed at artistically praising the circle of friends or the person who organized the feast. In this way, when the bakhshi and the listeners established a strong spiritual connection during the performance of melodies and terms, they moved on to the term "What shall I say?" and from there to the doston. This tradition is still followed by creative bakhshis.

Bakhshi sometimes lengthened and sometimes shortened the events of the work according to the interest, desire, and wishes of the listeners. It was necessary to maintain discipline during the performance and listen without disturbing others. If any listener sat incorrectly, interrupted, fell asleep, or committed any other inappropriate behavior, Bakhshi would artistically include him in the song during the singing of the epic events, calling for vigilance and order.

At the same time, if a bakhshi does not tell stories in an interesting way, if he does not adapt his voice to the diverse tones of the dombira, if he does not captivate the audience with his talent, ability, composition, musicianship, and eloquence, then he has not been heard. Bakhshi is inspired by the audience, and the audience gives strength to his singer.

When bakhshis sang doston at weddings and performances, they never assessed their services and demanded a fee. Perhaps each village, village, or household paid a fee based on its capabilities and local customs. Since weddings held in Surkhandarya-Kashkadarya included either

a wrestling match or a goat (ulok), the bakhshis were paid the average prize given to a wrestler or rider in this wrestling match or kopka. This was resolved by giving a gift of material (instead of a robe), a sewn robe, a goat, or a lamb. If the host of the wedding was poor, the bakhshis did not receive any fee, but rather prayed for the host of the wedding or the household.

Along with the bakhshis, the caliphs and storytellers also played a special role in passing down Uzbek folk epics from ancestors to generations.

The Caliphate exists only in the Khorezm region of our republic. In this region, the traditions of the Caliphate can be divided into three groups, depending on their essence:

1. Creative, poet-khalfas. This group includes such creative people as Khanim khalfa Suvchi Saidamat kizi, Onabibi Otajonova, Ojiza Sobirova, and Anash khalfa. These khalfas knew the full text of folk epics by heart and were able to sing them to the rhythm of music. At the same time, they were also engaged in artistic creativity and created wonderful poems.

2. Performer-musicians are the khalifas. This group includes khalifas such as Sorakhon Ollaberganova, Sorabibi Ahmedova, Sorabibi Jumaniyozova, and Ullibibi Boyjonova. They do not engage in reciting the full text of the epics by heart or from books, but only recite folk songs and some poems from the epics to music. They are organized into a certain ensemble and serve at weddings and parties with the participation of three people: a harmonist, a circle player, and a dancer.

3. Storytellers and reciters of epic poems. This group includes such poets as Niyozhon Musaeva and Sona Eshmatova. They recite epic poems only from memory or from books. It is not necessary for poets in this group to have singing skills. In addition, while poets in the two above groups serve only at weddings and banquets, poets in the third group participate in both weddings and funerals.

Storytellers are people who promote folk books, introduce the people to the universal and national ideas contained in them, and promote noble qualities. Talented, gifted, literate people of their time reworked folk epics, interesting written literary sources, and religious books within the framework of their own worldview and artistic thinking, creating new versions. These works, created by idealizing the instructive actions of these particular prophets or saints, wise men or incomparable heroes, were read aloud in homes, teahouses, neighborhoods, markets, in short, in places where people gathered. The interestingness of the text being read or recited, its expression of the people's thoughts, struggles, and aspirations, the subtle nuances in the narrator's voice, melodies, and unique recitation in prose and verse passages, attracted listeners.

There are countless wonderful examples of folk books in the history of the Turkic peoples, in particular the Uzbek people. Works such as "Ibrahim Adham", "Bobo Ravshan", "Hazrat Ali", "Yusuf and Zulayho", "Leyli and Majnun", "Farhod and Shirin", "Vamiq and Uzro", "Sayful Malik", "Hikoyati Gorogli Sultan", "Nuralining bandi bolishi" have firmly taken a place in the repertoire of storytellers. While storytellers developed in cities, bakhshis were widespread in villages and auls.

In the process of folk epics and folk books reaching us, their singers and performers, bakhshis, caliphs, and storytellers, played a special role in creating new variants, creating new epics, and enriching epic traditions. With their great merits, epics were polished and absorbed the spirit of the times and the aesthetic thinking of the people. The truly talented bakhshis, who were the people's talents, introduced changes and innovations in the social environment in which they lived into epic epics with great care, skill, and delicacy, while preserving the collective tradition. They reduced the passages that were not typical for their time and did not serve social progress or universal ideas, and in this way made a great contribution to the perfection of epic studies.

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