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DASTANE PERFORMANCE ART OF BAKHSHI SCHOOLS

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Abstract

The purpose of the research: The art of bakhshi and the understanding of bakhshi, the historical formation of the arts of Bakhshi among the peoples of Central Asia and the development of performing traditions of the Bakhshi school.

Research methods: In the course of the research, Karakalpak was created mainly based on oral information and information from old performance tapes of bakhshi and jirov by representatives of the art of bakhshi. The historical chronological data was used today by professors who conducted research in this field.

Research results: In the course of researching the history of great Bakhshi and Jirov, we can understand what the teacher-disciple paid attention to during the study of the basis of the works of art created by them reaching today.

Practical application: During the research, the handwritten works of representatives of the art of karakalpak giving and pawning, records of songs performed by them were listened to, if possible, they were used for research.

Keywords: *Bakhshi art, school of performing arts, dutor, folklore, epic, history*

Introduction

The basis of the theme and its actuality: There are various dastan directions and schools of bakhshi in the territory of Uzbekistan, which differ from each other in their unique literary and artistic path, performance style, unity of repertoire, creative principles, volume and quantity of melodies, use and accompaniment of instruments, and ways of singing. In modern Uzbek epic poetry, schools of epic poetry and schools of bakhshi have been identified, such as Samarkand-Bulungur, Kurgan qishloq, Kashkadarya-Shahrisabz, Kamai, Surkhan-Sherabad, Uzbek-Lakai, Iranian, and Shirvani.

The Bulungur epic school is famous for performing heroic epics. Many bakhshi have grown up in this school, and their last famous representative is Fazil Yuldash ogly (Fozil shoir. 1973). People's poets who lived in Nurata, Aktau, Mangistov, and the wide distance to Miyankul belong to the Kurgan school of epic poetry. Many of these bakhshi were brought up in the village of Kurgan. The bakhshi of this school, founded by the ancestors of Ergash Jumanbulbul ugli, sang more romantic epics. The unique deep emotional expression, beautiful images, and subtlety are the main characteristics of the Kurgan epic school style. The last known representatives

of this school are the poets Ergash Jumanbulbul oglu and Pulkan. The Shakhrisabz epic school emerged in the 19th century. Its last known representative is Abdullah Nurali ogly. The bakhshi of this school sing the dastans in a cheerful, upbeat spirit. The melodies are also fast, energetic, and pleasant.

Many bakhshi living in the south of Uzbekistan belong to the Sherabad school of epic poetry. There is not much information about the ancient representatives of this epic school. The poets-bakhshi of this region consider a bakhshi called Soqi Bulbul their mentor. According to legend, Saki Bulbul was a renowned epic storyteller (Mirzayev T., 1979).

The object and subject of the theme:

The voice of the Saqi Bulbul reached Gorogly at that time, and Gorogly came and took him to Chardogli Chandibel. There, performing epics from the "Gorogly" cycle, he gained high respect among the people. Gorogly Saki Bulbul, who was impressed with Bakhshi's skill, had these dastans translated into 72 languages as a book. Thus, it is described that the contribution of Saki Bulbul to the dissemination of the epics of the "Gorogly" cycle among the general public was very great, and he was recognized as the teacher of the bakhshi. There is little information about other famous bakhshi after him. However, there is a brief oral information about the poet Baba, who lived at the beginning of the 19th century, and his successor Kasim Kur (died in 1914) and the son of Sherna Bakhshi Beknazar. About twenty poets, such as Mardanakul Avliyoqul ugli, Umir shoir Safar ugli, Normurod bakhshi, Ahmad bakhshi, Jura Eshmirza ugli, and Nurali Boymat ugli, were brought up from the Sherna school. The dastans in the repertoire of these bakhshi differ in their simplicity and conciseness of text. The most talented representative of this school is Mardanakul Avliyoqul ugli. She was born in 1889 and came to the notice of Sherna at the age of 16. The master bakhshi, noticing his skill and musical potential, took him as a student and taught him for five years. During his apprenticeship, Mardanakul learned and sang dozens of dastans from his teacher, such as "The Red Merchant", "Golden Pumpkin", "Sanam Gavhar", "Nurali", "Olchinbek", "Alpomish" and received the name "Surkhan Nightingale" (Imomov K., Mirzayev T., Sarimsokov B., Safarov O., 1990). He was arrested in 1937 and released from prison in 1938 at the request of the majority of the people. Umir the poet, Normurod Bakhshi, Ahmad Bakhshi, and his youngest son, Khushvaqt Bakhshi, are his students. Uzbek-Lakai bakhshi living in southern Tajikistan are connected to the village of Jorub in the Dangara district. In the late 19th and early 20th centuries, famous poets such as Khaybat Shamol ogli, Tula Khaybat ogli, Mustafakul Kunduz ogli lived here (Matyakubov B., 2021). The central part of the repertoire of these bakhshi is the cycle of dastans "Gorogli". Their text is distinguished by its extreme conciseness. Among the Karakalpak dastanists, the earliest representatives of this profession, i.e., zhyrau and bakhshi, continue the traditions of their ancestors to this day. They sang heroic and heroic dastans mainly accompanied by the kobiz. Various legends are found in related accounts of the 9th–14th centuries. For example, in the Nogai epic "Yedige", which belongs to the Golden Horde Khanate, information is given about the wisdom of the Sopbasli Sipira zhyrau, who was the founder of the zhyrau school and called on the tribes and peoples to unite by reciting epics about ancient heroes accompanied by a kobiz. Professor Kalli Ayimbetov also provides information about the zhyrau in his book "The Wisdom of the People" (Ayimbetov Q., 1968). Among them: Shankai or Shanket zhyrau (1814–1884), Jiemurat zhyrau (1836–1908), Nurabilla zhyrau (1862–1922), Erpolat zhyrau (1861–1938), Kurbanbay zhyrau (1876–1958), Töre zhyrau (1879–1944), Uteniyaz zhyrau (1883–1989), Ögiz zhyrau (1884–1954), Qiyas zhyrau (1903–1974) and others (Adambaeva T., 1991).

The aim and duties of the theme:

Among the Karakalpaks, those who play songs on the alamoynak dutar, sing all types of dastans (romantic-romantic, moral-didactic, religious-philosophical) are called baqsi or bakhshi. The profession of bakhshi among the Karakalpaks is widespread. The art of Karakalpak zhyrau and bakhshi epics has been further enriched. Among the renowned Karakalpak bakhshi, Akimbet bakhshi, Muasa bakhshi (1836–1907), Edenbay bakhshi, and others developed the art of epic poetry. As a result, epics such as

"Garib Ashik", "Sayotkhan Hamra", "Yusuf-Ahmed", "Gorogly", "Ashik Najep" formed the main repertoire of Karakalpak bakhshi.

Most of the epic's poems were later widely distributed by the poems of Akimbet, Muosa, and Suyeo bakhshi, the teachers of all Karakalpak bakhshi, and their traditions were continued by talented Karakalpak bakhshi. Orinbay Bakhshi (1908–1952), Janbay Töre ogly (1887–1961), Japaq Bakhshi-Jobborbergan Shomurodov (1893–1970), Juman Bakhshi (1871–1949), Ibrayim Patullaev (1909–1967), Kiz Bakhshi Khurliman (1861–1906) and many other bakhshi made a worthy contribution to the art of Karakalpak epic poetry. In the study of the musical nature of Uzbek dastans, Khorezmian dastans, distinguished by their ancient roots, unique style and dialect, as well as bright and attractive melodies and songs, are of particular importance. In the paths of epics belonging to different oases and people, it is sometimes noticeable that there is a greater emphasis on music and singing, and in some cases, on the means of words. Accordingly, the dastan is embodied as a symbol of a musician, a singer, and a poet. It is noteworthy that in Khorezmian epic poetry, we see that both currents are equally famous. This, in turn, once again indicates that the separate study of words, music, performance, and other aspects of this epic school is an urgent scientific problem.

The bakhshi performed the dastans freely, more precisely, creatively, according to the wishes of the audience in the arena and adapted to them. In doing so, they relied on themes that are important stages in the development of the epic: the birth of the hero, the praise of weapons, preparation for battle, the conversation of heroes, and the description of young men. In Kyrgyzstan, free performance is called "sayish" and the highest place is occupied by the rightative-narration. In rhyme, more attention is paid to the word. Among the heroic epics, "The Son of the Bear", "Alpamysh", "Kiz Jibek", "Jer Targin", "Layli and Majnun" and others are well-known. Among them, the largest epic is "Manas" consisting of 5,000 lines of poetry. Between the 16th and 20th centuries, a large number of dastans were created among the Kyrgyz, which were later integrated into the epic "Manas" Manasists very skillfully used the means of expression of words, tones, voice, hand and face-eye movements (Zhirmunsky V. M. Zarifov H. T., 1947).

Professional tests were conducted among Kazakhs in the form of an audition and the winners were determined. The works of Zhambyl, Kulmambet, Sayim Zhirov, and other Yatuk Akins were exemplary in such competitions. On the shores of the Aral Sea and the Caspian Sea, a small zhuz of Kazakhs was established, from which famous performers of the heroic dastans grew up.

Turkmens also have a long tradition of singing and wrestling. The most skilled bakhshi were identified in such competitions. One such saying has come down to us as a written source in the form of a philosophical argument between Makhtumkuli and Durdi the poet in a poem titled "Let Us Know and That's Our Answer".

The genre of the dastan. In the spiritual life of the Uzbek people, the traditions of epic poetry, due to their antiquity and stability, constitute a separate page. The epics, created over centuries, passed down from ancestors to generations and reached us through the memory of poets-bakhshi, vividly reflect the worldview of our people, their attitude towards nature, their aesthetic view of life, and their dreams.

Dastan is a Persian-Tajik word that means story, adventure, novella, description. In literature, a story, poem, an epic work about folk heroes written in verse or prose, and in the figurative case, past events, adventure meanings. In folklore, the term "dastan" is a large-scale epic work, based on the alternation of prose and poetry on the basis of proportionality, narrating reality in a broad way through various adventures. At the same time, the terms "dastan" in written literature and "dastan" in folklore differ from each other. These differences are due to the fact that one is intended for reading, the creator is known, consists only of poetry, the other is created orally for listening, is a product of collective creativity, and the alternation of poetry and prose is manifested not in gene, but in the methods and means of depicting reality. According to V. M. Zhirmunsky: "An epic is a living past of a people in the realm of heroic idealization. Its scientific-historical value, and at the same time its very great social, cultural-educational significance, lies in this" (Zhirmunsky V. M. Zarifov H. T., 1947).

Folklorist T. Mirzayev says: "Dastans are memories of the past, where the true and ideal history are united and intertwined, describing global events, encyclopedically expressing the moral, philosophical, religious views, life, customs, and way of life of our people". M.Saidova emphasizes that the dastan is a complex work of art and points out that to become a dastan, it is necessary to be a singer who has mastered the art of literary text, music, harmony, and the art of cherting (Saidov M., 1969). So, to listen to the epic, to understand the reality in it, to be influenced, to understand the ideological content, this triad: interesting text, music and bakhshi must be holistic:

Literary text. These are stories about heroism, adventure, events, events, legendary heroes, heroes fighting for the prosperity of the country, the happiness of the people, and the activities of great historical figures, which express the main content. It should attract the listener with its interestingness, compositional integrity, plot coherence, and expression of the ideal dreams and hopes of the people.

Music. Dastans were not simply narrated, but the text was required to be sung in the process of playing a musical instrument (dumbra, kubiz, dutar, etc.). The combination of text and tone (melody) is a means of ensuring emotionality.

Voice and abilities of the performer. There is a literary text, and music has been created. But this is not a poem yet. The main thing is a singer who sings the existing text, a musician who can play music. These two are the same person, the performer. The voice of this performer should be pleasant, juicy, singing the melody in various ways, and being able to adapt the melody to the content of the said text should be able to ensure that the dastan reaches the hearts of the listeners in a perfect, impressive way. Therefore, the concept of the epic, the concept of listening to the epic, mastering it, and being influenced by it, in fact, is broader and more diverse than our current understanding. Now, when we say "dastan", we understand only the recorded text. Recent social progress, the development of science and technology, the publication of text and the assimilation of printed copies have led to this. However, when speaking of folk epics, it should not be forgotten that they are intended for listening, and that the performer is a genre in which it is necessary to sing the text.

In folk epics, which summarize social and historical reality with magical, fantastic, and centuries-old dreams, hopes, and concepts of an ideal life. The noble goals of the people, their moral and spiritual views on social justice are concentrated in the image of the epic hero.

As a major epic genre, the dastan has its own characteristics, which are manifested in its comprehensive reflection of reality, the expression of the past in connection with the history, philosophy, morality, aesthetic way of life, religious and secular views, hopes and aspirations of the people, composition, plot and artistic means of depiction. The dastan begins with its traditionalism, regardless of its genre. In some cases, the bakhshi, before the beginning of the poem, expresses the purpose of performing this dastan by uttering a poetic word. Such prefaces are not always pronounced and are not characteristic of all dastans. After the plot of the epic is described, the events traditionally end with the inevitable victory of the epic hero over the enemy, and at the end, the image of the wedding spectacle or the hero's achievement of the intended goal is announced. Badihaguy bakhshi give the completion in beautiful poetic verses. In folk epics, the prose and poetic parts alternate.

In Uzbek folk epics, this situation has stabilized at the level of tradition. In prose parts, descriptions of places, nature scenes (gardens, mountains), portraits of epic heroes, internal monologues, character traits, houses, interviews are described, while in poetry, admonitions, requests for advice, traveling, battles, disputes, struggle, races are expressed (Imomov K., Mirzayev T., Sarimsokov B., Safarov O., 1990). Epic places play a special role in the composition of the dastan. There are such descriptive places and episodes in dastans that can be found in almost all dastans. In particular, episodes such as the epic hero's dreams, going on a journey, fighting, saddling a horse, driving a horse, listening to advice, and being a guest are found in epics at the level of traditional cast images. Most of the events take place in a dream, and the hero hears advice both when he goes to battle for justice and when he goes on a journey, rides on a horse and rides to his destination. Each performer addresses these places, and in each

performance they sing in a unique way within their abilities, worldview, skills, and memory (Mirzayev T., Sarimsokov B. 1981). Permanent adjectives (diamond sword, horse), similes (faces like moon, hair like oil, asovligi like toy), stable verses ("Jafo tigi bug'un jondan utadi" "Tog' boshida buktirilgan qormikan"), exaggerations ("Uch yuz kuloch arqon yetmas beliga") and others are also characteristic of dastans, they are performed from dastan to dastan in a ready-made way. The classification of dastans. Uzbek folk epics, created, formed, developed, and polished over centuries, are extremely numerous and diverse. V. M. Zhirmunsky and Kh. T. Zarifov, based on available sources, divided Uzbek folk epics into: 1. Heroic, 2. Battle, 3. Historical, 4. Romantic, 5. Bookish. According to M. Saidov's classification, epics are divided into: 1. Heroic, 2. Battle, 3. Historical, 4. Singing pure love, 5. Romantic. B. Sarimsokov and T. Mirzaev (Mirzayev T., Sarimsokov B., 1981), who carefully studied, compared, and enriched both classifications with new sources, recommend the study of dastans by dividing them into the following types:

1. Heroic epics,
2. Battle epics,
3. Historical epics,
4. Romantic epics,
5. Book epics.

With the approval of the last classification, in the 80 s and 90 s. It should be noted that the recording and analysis of Uzbek dastans showed that there are also "ethical didactic" dastans.

Heroic epics. According to V. G. Belinsky, "In the days of the people's childhood, their lives are expressed more in courage and heroism". Many stages of the people's social development are periods when the state has not yet formed and a strong society has not been built. Just as childhood is filled with the romance of courage and bravery, humanity also felt the need for courage and heroism when they lived as a community and clan. This need arose as a result of the wars of one clan with another, of one community with another. The hope of victory and invincibility led to the birth of heroic epics. "Only in the infancy of a people, when its life is not yet divided into poetry and prose, when the history of a people is only a myth, can its power and pure activity appear only when it is built on heroic victories". The beautiful example of the Uzbek heroic epic is "Alpamysh", which is also a result of the strength of the month, the natural need to find a hero for the unity of the clan. We can see this in the example of the dastan "Alpomish".

Battle epics. The reflection of courage and bravery in wars between peoples and countries is a characteristic feature of battle epics. In epics of this type, courage, as in heroic epics, manifests itself not in the individual's struggle, in the single resolution of difficult trials and conditions, but in wars and battles. Dastans such as "Rustam Dastan", "Jangnomai Jamishid", "Jangnomai Abu Muslim", "Jangnomai Sayyid Battali Gazi" and "Jangnomai Amir" are among the dastans of the jangname character. They celebrate courage and bravery in the fight against enemies, peace and tranquility in the country. In epic epics, the epic hero also expresses ideas and views belonging to a certain religion, and the main idea in them is sung in a high pathos of patriotism and love for the people. Historical epics. As with the peoples of the world, epics have been created about political, social, and historical events that left an indelible mark on the pages of history of the Uzbek people, about great figures who contributed to the development of public life, the development of political systems, and about the activities of great figures who played a special role in the elevation of spirituality, enlightenment, and culture. Epics of this type are historical epics. They feature specific historical events and images of historical figures.

Folklorist T. Mirzaev divides historical epics into four groups based on their characteristic features of depicting events in history, differences in the degree of documentation, reflection of artistic fiction and historical truth: 1) historical heroism; 2) historical fiction; 3) historically accurate (concrete); 4) autobiographical epics.

A complete sample of epics of a historical and heroic nature has not survived to our time. Folklorists note the prose narration of the epic "Oysuluv", recorded by Ergash Jumanbulbul ogly, as an example of a historical heroic epic.

In the 90 s of the 20 th century, the Kashkadarya bakhshi Ruzi Kulturayev re-songed "Aysuluv" based on this prose narrative

recorded from Ergash Jumanbulbul, and added poetic lines to it. The new version of the epic "Aysuluv", revived on the basis of centuries-old epic traditions, is thirty times larger than the volume of prose narration. However, the version of Ruzi Bakhshi is not a model of a historical epic.

Conclusion

Historical-fantasy epics. In historical-fantasy epics, fantastic motifs and magical episodes are given a place where historical events, events, images are clearly expressed in space and time. The epics belonging to this type of historical epic were created after the 15th century and were created as a result of the rise of culture, literature, and art during the era of Amir Timur and the Timurids, as well as changes in socio-political life. However, during the Soviet period, when the real study of the people's history was prohibited, the events that illuminate the bright pages of our history, the singing, recording, and publication of epics about great commanders, military leaders, scholars, poets, and scientists who made a worthy contribution to the world's social culture disappeared without a trace. However, the recording and publication of the epics "Shaybanikhan" (XVII), "Oychinor" and "Tulimbiy" was of particular importance.

Historical specific epics. Thanks to independence, folk poets began to sing freely, creatively, and boldly express what they knew. In the 1990s, a series of epics about Amir Timur and the Timurids were recorded, such as "The Birth of Sahibkiran", "The Youth of Amir Timur", "The Great Sahibkiran", "Temur and Bayazid", "Samarkand Tarovati" (about Alisher Navoi), "Gavhari Khushtor or Ahmad Yasavi", "Turkmen Dadasi" (about Makhtumkuli).

Autobiography of epics. These types of dastans were created by renowned bakhshi, in which the authors reflect the characteristics of the period in which they lived, the events of social life, based on the illumination of their life path, experiences, and attitude towards creativity. These dastans are lyrical in nature and are mainly created in a poetic way. Ergash Jumanbulbul's "Tarjimayi xol", Fozil shoir, Abdulla Nurali ugli, Umir shoir Safarov's "Kunlarim" epics are good examples of the autobiographical genre (Mirzayev T., Sarimsokov B. 1981).

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