

DOI:10.29013/EJA-24-4-86-89



THE CONCEPT OF BAKHSHI AND BAKHSHI, THE FORMATION OF THE ART OF BAKHSHI

*Yerejepov Artiqbay Abillayevich*¹

¹ Nukus City Children's School of Music and Art No. 1

Cite: Yerejepov A.A. (2024). Yerejepov Artiqbay Abillayevich. *European Journal of Arts* 2024, No 4. <https://doi.org/10.29013/EJA-24-4-86-89>

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: The art of bakhshi, embodying the national identity, ancient history and language of our people, their way of life, traditions and customs, recognized as an integral part of universal human culture, has been passed down through the centuries thanks to the selfless work and creative thinking of our famous bakhshi poets and folklorists. Among the Turkic peoples, the storytellers of the dastan were known in ancient times as the Uzan (stream, leading, wise poet) (Jirmunskiy V. M., 1962). The Uzan (stream) were Oghuz storytellers

and singers who played the gopuz to accompany their stories and had a special spiritual influence among the Oghuz. The famous Uzan monuments also include the Oghuz heroic epic "The Book of Grandfather Korkut" (in this epic, the bakhshi is called "Uzan") (Paksoy H. B). Also, the ruins performed the legends from "Oguz-name" accompanied by a gopuz, (OGHUZ-NAMA. 1995) an epic monument about the legendary lineage of the Oghuz Turks and their legendary descendant Oghuz-Kagan. Such streams as Deda Korkut, Dada Abbas, Dede Yodigyor, Dada Gasim, Dede Kerem are known in history (the word

“dede” means “spiritual father” in Oghuz) (Baghirova Sanubar, 2008). In the 17th century, Uzans finally left the historical field for a number of reasons. The reason for this is the strengthening of the influence of Islam and its ideology in the Turkic-Oguz society. In a sense, the historical rivalry between the venerable Deda Yodigar and the young ashug Dirili Gurbani, which took place in the 16th century in Ganj and led to the ashug’s victory, can be seen as a symbol of this shift. The legacy of the ancient art of the river laid the common foundation for the art of Uzbek, Turkish, Azerbaijani, Turkmen, Kazakh, Kyrgyz, Karakalpak, Uyghur, and folk singers.

In Azerbaijan, the channels (other names – shuara, dede, yanshag, etc.) were predecessors of the ashug. Ashug (ashik) (Azerb. Ashik, arm. Աշուղ [ashugh], pers. عاشیق [ashiq]) (Bolshoy sovetskoy enciklopedii 1990) is an Azerbaijani folk singer-poet (Abasova E. A. 1973) and Armenian (Vardanyan L. M., Sarkisyan A. E., Sarkisyan G. G., 2012) as well as other Caucasian peoples. The word “ashugh” is Arabic and first appeared in literature in the 15th century, replacing ancient terms: Armenian – gusan. In Azerbaijani music tradition, ashug is accompanied by sazda, as well as balaban and daf music (Koskoff Ellen. 2008), tar in Armenian, and komancha (OZAN 1995). The term “stream” was used to refer to singers who accompanied the troops during the Seljuk period. Anatolian, a 15th-century Turkish poet, called himself “Ozan.” In the Turkmen language, the term is archaic, replaced by the word bakhshi (famous poet) (Taxmasib M. G., 1965). Bakhshi (Turk-Bagsh, Uzbek-bakhshi, Karakalpak-baksi, Kazakh-baksi, Kyrgyz-bakchi) is a folk singer, folklore performer among the Turkic peoples of Central Asia, usually performing on holidays.

An integral part of the bakhshi is the dutar, a stringed musical instrument with a long neck, two strings or a nylon string, and a pear-shaped resonator.

Almost all the bakhshi of Central Asia were guardians of folk music and folklore traditions, as well as distributors of classical works. Mahmud Kashgari expresses the concept of “jirov” as follows: “Jirov is a poet, a musician who writes poetry, a wise elder.” The most beloved genre sung by the Zhirovs is the Tolgov (Tolgov – to think, to think) (Jirmunskiy V. M., 1962).

The object and subject of the theme:

According to some Turkologists (A. Nabiev, V. Radlov, M. Takhmasib), the main root of the words “Oshik” and “Ashula” (Oshila – eat, digest) is one, and the ancient Turkic word “Osh” means to digest, digest, (his thoughts, goals, desires), absorb, saturate his psyche (U.M.E. II jild. T., 2001). Bakhshi is a Mongolian and Buryat bakhsha, a teacher-bakhshi, a Sanskrit qalandar, dervish, teacher, enlightener (Fitrat A., 1993). In our opinion, the meanings of the word “bakhshi” enlightener, teacher are more in harmony with the above-described expression “oshik,” that is, to digest (his thoughts, goals, desires), to absorb, to saturate his psyche, than the Arabic meanings of “oshik-sevovchi,” “sevguvchi.” According to Professor A. Fitrat: “The oldest words of Turkish music that we have are the words of bakhshi, ozan, kobiz.” The meaning of the word “bakhshi” is “people’s poet,” “instrumentalist.” There are poets and musicians among the people who play the Kumbis or Dombra and read epics, and we call them Bakhshi. However, in the time of Navoi, this word was used in the Uyghur sense of a scribe. According to a quote from Kopirlizada’s “Zich Ilkhon,” “Bahshi say that they pray three days a month on a diet and eat certain foods.” Therefore, they are used in the sense of different diviners and saints” (Timofeev L. I., Turaev S. V., 1974). In the Kazakhs, the term “bakhshi” also refers to a folk physician. In ancient times, Kazakh bards called spirits by playing the kobiz. Akin (Kazakh: акын, Kyrgyz: акын) is a poet-improviser, poet and singer among the Turkic-speaking peoples of Central Asia, particularly among the Kazakhs and Kyrgyz. There are similar folk singers – jirshi and ulenshi, but unlike akins, they are not the creators of the work, but the performers.

The aim and duties of the theme

Akins sing a song to the sound of three- and two-string (dombra, kobuz) instruments on a stringed instrument. Akin often performs complete improvisation, reacting to certain events in society or the situation at national holidays, etc. During the competition, the Akins compete, alternately challenging each other in poetic form, or trying to arbitrarily choose a theme (Jirshi. 2005). Jirshi is a Kazakh folk singer and storyteller. Unlike

Akin and Zhyrau, Jirshi is not a creator of folk art, but a performer. In Jirshi's repertoire, heroism and social epic dominated. In addition, they performed dastans, short stories, and talgavs. The works were performed in the form of recitations accompanied by a qubiz or dombra. Jirshi improvised the text of the epic work either by heart or by preserving the plot basis. Among the people, the jirchis enjoyed the same popularity as the jirovs and akins. However, in the 19th century, performers of this type completely gave up their place to Akins (Matequbov B., 2009).

Conclusion

Based on the above evidence, folk medicine practitioners (parihan, shaman, fortune teller) were called bakhshi, and it is possible that after the 14th-15th centuries, this term was used as a dastan-singer. The following miniature on Sharafiddin Ali Yazdi's work "Zafarname" is called "Amir Timur's Guizatz campaign against the infidels of Karabakh" (Lutfiy. 1960). It depicts the image of a bakhshi holding a dom-

Baxshili el botir el.
Mullali el qo'rqoq el.
Yoki Maxtimqulining:

Proverbs and poems, such as "Mulla and dust galls," confirm our opinion above. The term "bakhshi" is still used in northern Uzbekistan and Turkmenistan as a singer and singer. Goyanda – Persian – singer. Turkmens have the term "shigir", but its difference from "bakhshi" is that he not only performed the melodies of the songs he memorized, but also wrote poetry himself (badihaguy poetic).

"Bakhshi" can only perform works learned from bakhshi. On the second Sunday of September, the Day of Turkmen Bakhshi is celebrated in Turkmenistan (Magtimguli. 1955). In the "Baburnama," it is said: "The musicians played music, and the singers

bra in front of the Sahibkiran's horse. It is no wonder that this bakhshi Timur is singing the epic "Sahibkiran," which describes the heroic campaigns of our grandfather. This is also evidenced by the fact that in Lutfi's epic "Gul and Navruz": Yanadur o'xshatdim bir yaxshilardin, Mongol savtin bilgan baxshilardin[18] -he cites baxshilar among those who know savt, melody and song. Under the strong influence of Islam, such holy bards, fairies, and fortune tellers began to give up their positions to mullahs over time. Because their views, ideology, and place among the people are unique. That is, they were both in the same religion and had different ideas and different views, although they did not deny each other. In particular, while the mullahs preached that one cannot deny the "fate of the past," the bards created in a rebellious spirit.

As proof of this, proverbs and poems expressing such views are still found among the dastanists of southern Uzbekistan, for example:

Davlat ela galar bo'lsa,
Boshdan – burun o'zan galar.
Davlat eldan getar bo'lsa,

sang a melody." This phrase is still used in Khorezm to refer to singers. M. Auezov divides Kyrgyz Manas into two types.

The first is Jamokchi (jamok – fairy tale, story), an improviser who fully understands the epic. The second is Jirchi (jir – jir, song), singers who recite excerpts from dastans by heart. In addition, Saki, Yuzboshi, and women storytellers were called Kiz Bakhshi, Khalfa, and other names.

In most Turkic peoples, the term "bakhshi" comes from the meanings of shaman, parikhan, fortune-teller, Uyghur writer, secretary, who engaged in folk medicine, and later in northern Uzbekistan, it was accepted as a singer – a singer.

References:

- Abasova E. A. Azerbaydjanskayamuzika // A-Gong. – M.: Sovetskaya enciklopediya: Sovetskiy kompozitor, 1973.
- Bolshoy sovetskoy enciklopedii 1990 g.
- Baghirova Sanubar. Anthology of Ashiq.-Maison des Cultures du Monde / Ministerstvo kulturi i turizma Azerbaydjanskoy Respubliki, 2008. – P. 33. – 88 p.
- Jirmunskiy V. M. “Narodniy geroicheskiy epos”. – M–L., Gos. Lit. İzdat. 1962. – 245 p.
- Paksoy H. B. (angl.) rus.. Dastan Genre in Central Asia(angl.) // Essays on OGHUZ-NAMA (angl.) // The Encyclopaedia of Islam/Edited by C. E. Bosworth, E. van Donzel and W. P. Heinrichs and G. Lecomte. – Leyden, 1995.
- Narodnaya muzika i instrumenti // Armyane / L. M. Vardanyan; A. E. Sarkisyan; G. G. Sarkisyan. – Moskva: Nauka, 2012. – P. 420–421. – 648 p.
- During J. Music of Azerbaijan(angl.) // Enciklopediya Iranika. 1988.
- Koskoff Ellen. Armenian music. Ashugh // The Concise Garland Encyclopedia of World Music, – Tom 2. – Routledge, 2008. – T. 2.
- OZAN (angl.) // The Encyclopaedia of Islam / Edited by C. E. Bosworth, E. van Donzel and W. P. Heinrichs and G. Lecomte. – Leyden, 1995.
- Taxmasib M. G. “Azerbaydjanskie narodie dastani”. A.D.D. – Baku, 1965 g.
- U.M.E. II jild. T., 2001. U.M.E. II-j.T., 2001. O'zME II jild T., 2001 y.
- Fitrat A. “Uzbek klassik musikasi va uning tarixi”. «Fan». 1993 y.
- Timofeev L. I., Turaev S. V. Akın // Slovar literaturovedcheskix terminov / Red.-sost.:– M.: “Prosveteniye”, 1974. – P. 11. – 509 p.
- Jırshı // Kazaxstan. Nacionalnaya enciklopediya.-Almatı: Qazaq enciklopediyası, 2005. – T. II. ISBN 9965-9746-3-2. (CC BY-SA 3.0)
- Matequbov B. Doston Navolari. Ilmiy nashr: – Toshkent. 2009. – 76 p.
- Lutfiy. “Gul va Navro'z” O'zSSR Davlat Badiiy Adabiyot nashryoti. – T. 1960 y. – 220 p.
- Magtinguli. “Ashgabad”. 1955 y.
- Mamutov P. A. Раздел 2. Театральное искусство Section 2. Theatre arts // European Journal of Arts. 2022. – № . 2. – С. 32–35.
- Pirnazarov S. M., Mamutov P. A. History and Development of Karakalpak National Ethnogenesis // Eurasian Scientific Herald. 2022. – T. 7. – P. 193–195.

submitted 01.06.2024;

accepted for publication 15.06.2024;

published 28.10.2024

© Yerejepov A. A.

Contact: artiq.erejepov@mail.ru