

Characteristics of Surkhondaryo's Art of Giving

Khushbaktova Dilnoza

*Teacher of the "Uzbek language and literature" department of the Denov Institute of
Entrepreneurship and Pedagogy*

Abstract. *Through this article, we want to bring to the public the great service of the Sherabad school of epics in bringing our epics, which are a major genre of folklore, to the present day, and at the same time show that the efforts of our graduates from this school are meaningless.*

Key words: *epic, philanthropy, Sherabad epic school, Alpomish, Gorogli, eloquence.*

At the beginning of the 20th century, H. Zarifov was one of the first researchers to study folklore and epics of the oasis. Together with the members of the ethnolinguistic expedition held in the southern oases of Uzbekistan in 1929, he identified the folk songs such as Khydir from Kashkadarya, Boysari, Rajab poet and his student Abdulla the poet Nurali son, Kholyor Abdukarim son from Boysun, got acquainted with their repertoires and recorded some epics. Such expeditions were conducted several times, one of them was the folk-ethnographic expedition in Surkhondaryo in 1945. Folklorist M. Afzalov provided information about the expedition in the article "Uzbek folk poets" and provided valuable information about the Sherabad epic school and its mentor-student traditions.

It is known from scientific studies that the representatives of the Sherabad Bakhshi school were highly skilled. In their epics and terms, radif, weight, rhyme, rhythms are appropriately used. The study of their unique poetics is waiting for its own researchers. Sherabad Bakhshi School is territorially wide. "Surkhondaryo, Kashkadarya, and sometimes the Bakhshis of Southern Tajikistan were in constant contact with each other, and most of them are related to Sherabad." From this point of view, A. Kahkhorov's book "Yangi Dostonan" shows some moments formed in this school. It has acquired an important importance in the illumination of mothers. It states, among other things, the following. "When thinking about the Sherabad epic school, it should be noted that this school has a special feature in terms of the teacher-disciple tradition and the distribution of students. That is, their geographical location today occupies a very large territory. In particular, the Surkhondaryo oasis even includes the border where the Uzbek peoples living in the south of Tajikistan and Turkmenistan are located. "Mardonakul Bakhshi became an orphan at the age of eight, and Sherna Bakhshi became an apprentice at the age of sixteen. After taking lessons from his teacher for five years, he learned and sang dozens of epics such as "Malla Merchant", "Golden Qabok", "Sanam Gavhar", "Nurali", "Olchinbek", "Alpomish". On the other hand, Mardonakul Bakhsh is also "son of Umir Bakhshi Safar, son of Yusuf Otagan, Bori Ahmedov, Qiyom Choriyev, Avaz Olimov, Bazar Bakhshi, Karim Mallayev, Chorshanbi Rahmatullayev. He trained many students. Pupils followed in the footsteps of the teacher and trained disciples from different districts and regions.

The traditions of the Sherabad Bakhshi school include Kholmurad Bakhshi, Abdusalam Bakhshi, Panji Bakhsh, Gulboy Bakhsh, Bakhshiqul Bakhsh, Toran Bakhshi, Zulkhumor Bakhsh Shernazar kizi, Jovli Bakhsh, Safar Bakhsh, Rasul Bakhshi, Bakhshis such as Qakhkhor Bakshi, Alimardan Bakshi, Amon Bakshi, Urol Bakshi, Shamsiddin Bakshi, Rozikul Bakshi, the son of Shoberdi Bakshi, Kenja Bakshi, Ravshan Bakshi, continue to play the old tunes. Young bakhshis following in the

footsteps of their teachers, Norali Bakhshi, Ilhom Bakhshi, Akram Bakhshi, Sabir Bakhshi, Turgun Bakhshi, Zakir Bakhshi, Sherali Bakhshi, hold music in their hands, sing long and short terms, and boldly search for a place in the circle.

The heroic, simple, high, very traditional style of the epics performed by the Sherabad school of epics is expressed in the poetic path of the epics performed by the representatives of the Bulung'ur epic school. We can say that as the folklorist scientist V. M. Zhirmunsky recognized, "The epic is an artistic expression of the spirituality of the nation." In fact, the inhabitants of the region respected and loved not only the epics, but also the poets and poets who skillfully performed them. One of such eloquent and skillful bakhshis was Shernazar Bakhshi, the people loved him and called him "Sherna Bakhshi". The well-known folklorist M. Afzalov, who closely studied the work of Sherna Bakhshi (son of Shernazar Berdinazar), wrote about him: "Sherna is one of the most eloquent, eloquent, artistic folk poets of his time." , there was no teacher equal to Sherna in cultivating students. The poet Shernazar went to Surkhandarya and Kashkadarya, and even to some cities and villages of Turkmenistan, telling stories and surprising his listeners. Sherna was known and famous among the people for her epics.

Sherna Bakhshi left many talented students after her, Mardonaqul Avliyaqul son (Sherna's nephew), Ahmed yuzbashi, Sadat yuzbashi, Chori yuzbashi, Kholiyor yuzbashi, Kara Bakhshi, Normurod Shernazar's son, (Sherna's son), Jora Eshmirza's son, Khudoykul Lakai, John Shomurod's son, Chorshanbi Bakhshi Rahmatullayev are among them. These bakhshis also remained faithful to the traditions of the Sherabad epic school and became known and famous among the residents of the Surkhan oasis by their teacher Shernadek.

Another remarkable feature of Bakhshi and Bakhshi is the tradition of mentor and discipleship, ancestors and descendants, inheritance and inheritance, yesterday and today, today and tomorrow are embodied in it. Bakhshis created by Boysun-Sherabad Bakhshi School in Surkhandarya Region: Sherabad, Boysun, Zharkurgan and Denov Districts, Guzar, Dehkanabad Districts of Kashkadarya Region, Chorshangi District of Turkmenistan, Khabadian and Shartuz Districts of Tajikistan are mainly creative products of Surkhan Bakhshi School. These are Mardonaqul son of Avliyaqul, the centurion of Ahmed, the centurion of Saodat, the centurion of Chori, the son of Normurod Shernazar, the son of Jora Eshmirza, the son of Khudoyqul Lakai, the son of Esan Shamurod, etc. Shernazar Bakhshi's students.

Among the Surkhan Bakhshis, one more Bakhshi, Alim Yuzbashi, is widely talked about by his style. Unfortunately, information about him is very little. Umar, one of the founders of the Boysun-Sherabad Bakhshi school, the son of the poet Safar, recited nearly 20 epics and hundreds of terms by heart. The current Bakhshes of the Sherabad-Boysun Bakhshes School are the successors of the Sherna Bakhshi, Holiyor Bakhshe, and Umir Bakhshi. Among them are Shoberdi Bakhshi Boltayev from the village of Munchak, People's Bakhshi of Uzbekistan, Abdunazar Poyonov from the village of Khomkon and others. Their students were Shodmon Egamberdi, Ural Rahimov, Yoldosh Suvanov, Bakhtigul Bobayeva and others. Bakhshi farming is not only developed in the center of Boysun district, but also in remote villages of Munchok, To'da, Tangimush, and Dashtigoz.

Boborayim Mamatmurodov was born in 1936, died on May 7, 2013, lived on Dadaboyev street, Denov city, "People's gift of Uzbekistan". The names of his performed epics are "Alpomish", "Kuntug'mish", "Suluvkhan", "Mala zadagagar", "Zarnigor", "Malikai Aiyor", "Balogardon", "Birth of Goroglu", " Hasankhan", "Yakka Akhmad", "Oyparcha", "Nurali's youth", "Bo'takoz", "Rustamkhan", "Ravshankhan", "Shirin bilan Shakar" and other themes. Boborayim bakhshi Mamatmurad son is completely different from other bakhshis in terms of his style and his creative activity. When he sings, he fascinates the listener, captivates him, his voice fills the listener's heart with joy, brings joy to his heart, his songs lead a person to the boundless world. Boborayim Bakhshi's father, Mamatmurad Baba, was one of the best artists who could play the dombira. That's probably why, in the house of Grandfather Mamatmurad, the Bakhshis used to sing epics and recite hymns.

The epic schools formed in the southern regions of Uzbekistan differ from other epic schools in our country with their local characteristics. In particular, students of this school perform epics and terms

in a hoarse voice accompanied by a drum. In addition, "Malla tradesman", "Balkhuvon", "Zaydaqul", "Kong'iriyot", "Khonimoy", "Ollonazar Olchinbek", "Khursona" were sung by the representatives of Sherabad, Qamashi, Kamay and Chirakchi epic schools. , "Tashbosar" epics are not found in the repertoire of other epic schools. The well-known folklorist scientist Mamatqul Jorayev conducted excellent scientific research on Surkhandarya interpretations of the epic "Alpomish" and achieved positive results. M. Jorayev described the sources he had about the epic "Alpomish", one of the unique masterpieces of Uzbek folklore, which expresses the centuries-old artistic evolution of the national epic tradition. The archaic layer of the plot of this epic goes back to the mythological imagination and epic traditions of the ancient Turks.

The First President of the Republic of Uzbekistan I.A. Karimov spoke about this saga; "Alpomish" shows the identity of the Uzbek, brave and brave

It is a heroic song that comes from the hearts of our people and is passed down from generation to generation by our fathers and grandfathers. The epic "Alpomish" has been preserved in the epic area of South Uzbekistan, in particular, in the repertoire of bakshes of the Surkhandarya region, and is being developed and improved in live performance. The versions of the epic in the repertoire of the representatives of the epic schools of the Surkhandarya oasis are distinguished by the originality of the plot construction, the artistic perfection of the text, and the fact that it was formed as a genealogical series containing several epics about Alpomish. The Surkhandarya oasis, which greatly contributed to the improvement of the bell version of the epic "Alpomish", has three schools of epic poetry, namely Sherabad, Beshkoton and Boysun centers of poetry.

The Surkhandarya variants of the epic "Alpomish" differ significantly from the variants and versions recorded in other regions of Uzbekistan. For example, the epic "Alpomish" recorded by the son of Mardonaqul Avliyaqul in the Sherabad district at the end of the 19th century and the beginning of the 20th century contained more than two thousand verses. According to the interpretation of the son of Mardonaqul Avliyaqul, while the daughter of Kalmakhshah was walking, Alpomish accidentally climbed over the sleeping man and tried to pull her by the hair. But Alpomish refuses his offer and gets rid of the pit with the help of his three-headed vulture - Boychibor. The peculiarity of this version is that Alpomish, who got out of the pit with the help of his horse, married Tovka, the daughter of the Kalmyk king, and had a son named Gallochbek from her. Although the epic was written down by many talented Uzbek poets, this motif is not found in the version of Fazil Yoldosh's son, who lived in Bulung'ur district of Samarkand region, one of the most perfect copies of this epic. The most important characteristic of Surkhandarya versions of the epic "Alpomish" is that there is no motif of reciting the death after Alpomish's return.

The most important feature of the epic "Alpomish" performed by the Surkhandarya Bakhshis is the fact that this epic is formed as a series containing several works of this theme in the oasis epic. There is only the epic "Yodgor" about the son of Alpomish in epic schools in other regions of Uzbekistan.

The epics "Beva Barchin", "Yolchiboy", "Shamurod", which are the continuation of this heroic epic, were also performed under the patronage of the Surkhandarya oasis.

will be done. The epic "Beva Barchin" (or "Barchin Bekach"), which stood out as a separate epic work at the end of the 19th and the beginning of the 20th centuries, consists of 10,214 lines of poetry and prose. This epic was recorded by Chori Bakhshi Umirov, who lives in Muzrabot district of Surkhandarya region.

As a result of the migration of the Kungirat tribe to different regions and their inclusion in the composition of the newly formed peoples, the epic spread to other clans and peoples and was reworked based on their epic traditions, and finally, in its creation, the ancestors became the epic of each participating nation. Alpomish epics were created based on the 9-10 versions of the "Alpomish" epic that have come down to us in oral epic traditions. But such a conclusion does not deny that the mythological and historical-life roots of the plot and leading motifs, which are the basis of the epic, go back to ancient times - BC.

The history of mankind testifies that for thousands of years, the cultural level and spiritual perfection of any society is determined by the attitude towards women. Eastern respect and reverence for women in particular is an exemplary heritage for us. We always remember with respect Tomaris, Bibikhanim, Gulbadanbegim, Zebunnisa, Nadira, Uvaisi and hundreds of other women who left an indelible mark in the great history of our nation with their courage and tenacity, intelligence, elegance and grace. One of the leading characters in the "Alpomish" saga, Boisari's daughter. Alpomish's lover. Barchin is a brave and courageous girl. Through the traditional image of the heroic (alpine) girl typical of the heroic epics of folklore, they expressed their sincere relationship, great honor and respect to women, and sang that women also have high human power and glory.

Uzbek folk songs are related to the rich spiritual heritage of the lifestyle and traditions of our ancient ancestors, which have been perfected for centuries. The origin of each song arose and was polished on the basis of achievements, shortcomings, joys, sorrows, family and neighborhood life of our ancestors in the economic, cultural and political life. The basis of folk songs is the result of our people being a settled people, as well as being in regular contact with neighbors, semi-nomadic and nomadic peoples, and having cultural contact in their mutual cooperation. It is necessary to emphasize that it increased and became richer as a result. The most important thing is that the ancestors of the Uzbek people are considered to be the people whose original material and spiritual cultures were founded. Thanks to the gradual development of human activity and long-term historical lessons, the traditions and traditions of our people have been formed, polished and enriched with new concepts under the influence of songs related to the activity of the folk oral creativity of our people.

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