

NARRATIVE REPERTOIRE AND ITS INFLUENCE ON THE EPIC TRADITION



Literature

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Abstract

In this article, the short story, the short story and their repertoire, as well as its influence on the epic tradition, are discussed in particular. In particular, opinions were expressed about the period of active development of short stories, their development and their importance today. Also, scientific conclusions are given about the fact that short stories in Khorezm entered the stage of growth at the beginning of the XIX century, that Andalib was the creator of this growth, and that he created several works in the style of folk epics mixed with prose and poetry for the first time. After that, the tradition of copying folk epics in the form of short stories was further developed, short stories became popular in the middle of the XIX century, an example of which is the collection of short stories by H.Vamberi with Mulla Ishaq, short story writers worked specially in the Khan's palaces, in the audience of intellectuals. The fact that storytelling has become a tradition is justified with examples.

Recording epics and reciting them in a narrow circle became popular in the Khorezm oasis, and this tradition continues to this day. Tajik folklorist A.Akramov notes that this tradition began in the 8th - 9th centuries and continued until the 20s - 30s of the XX century [1]. If we take into account that the “gots” of “Avesta” was read by priests in a recitative tone, we can witness that the primitive roots of the storytelling traditions were formed from a long time ago. Of course, the development of short stories in the later period is very different from the reading of “gots”, but it is no exaggeration to say that the foundation stone of short stories was laid during the performance of those “gots”. The period of active development of storytelling certainly corresponds to the last centuries. T.Mirzayev defines the period of rise of this tradition as XVI – XVIII centuries [2]. Because this term is mentioned several times in the works of Alisher Navoi [3]. The Turkmen scientist B. Karriyev writes that short stories became active in the Turkmen villages in the middle of the XIX century, that literate people who recited short stories in wonderful auditoriums had a positive effect on the Bakhshis, and the Bakhshis learned new epics from handwritten books [4]. Therefore, in the 19th century, short stories entered the stage of high development. This tradition is widespread in most of the Turkic peoples. Reading of epics and selling them in the markets has been established. According to Kalli Aimbetov, a folklorist of Karakalpak, Kaundar-bala played a key role in the development of storytelling in Chimboy at the beginning of the XX century. Written copies of the epics “Ashiq Gharib”, “Sanobar”, “Yusuf and Ahmad” were sold in the markets. The fact that the short story has reached the distant Karakalpak ovuls shows that it is actively popularized [5].

In the second half of the XIX century, stone-printed and handwritten epics also appeared in Kazakh farms. Epics such as “Yusuf and Zulayho”, “Tahir and Zuhra”, “Kissai Gulchehra” began to take place in the repertoire of Kazakh poets [6]. The story-telling traditions are especially popular among the Tatar people. A written version of the epic “Gorogli” was first published in Kazan in 1880 under the name “Hikoyat Gorogli sultan” [7].

In addition, written copies of the epics “Tahir and Zuhra”, “Layli and Majnun”, “Sayfulmuluk”, “Edegei” are still undergoing the performance process in the repertoire of the Tatar warriors [8]. Among sedentary Turkic peoples, the tradition of writing down stories and reciting them in special auditoriums is very old. In fact, this tradition was started by the great figures of classic literature. Majlisi's “Qissai Sayfulmulk”, written at the beginning of the XVI century and among the folk books, is an example of this. After Majlisi, in the XVII century, Sabir Sayqaliy created “Bahrom and Gulandom”, and in the XVIII century, the poet Sayyodi made a worthy contribution to the development of literary epics by creating “Tahir and Zuhra”, mixed prose and poetry, he created such epics as “Yusuf and Zulayha”, “Layli and Majnun”, “Zaynul-Arab”. In addition, he has epics such as “Oguznoma”, “Sa'd Waqqas”, “Said Nasimi”, and “Sa'd Waqqas” was included in A. Vambery's chronology “Chigatoy language” published in Leipzig in 1867. According to Turkmen scholars, it is assumed that the epic “Ashiq Gharib va Shahsanam” belongs to the work of Andalib [9]. At the beginning of the XX century, these sagas were published in a series of lithographs in the cities of Tashkent, Bukhara, Samarkand, Kogon and Khiva, and were popularized in the form of manuscripts. Creating written versions of epics based on traditional plots is also common in the works of Turkmen poets who lived or studied in the Khorezm oasis. Among them are such epics as “Tahir and Zuhra” by Mulla Nafas, “Gul and Bulbul” by Shobanda, and “Sayad and Hamra”. It is possible that the “Bakhshi books” noted by Vambery, which we mentioned above, appeared under the influence of these folk books. It is also necessary to recognize the significant influence of folk books on the repertoire of Bakhshs. In this matter, the following opinions of V.M.Zhirmunsky and H.T.Zarifov are very relevant: “Professional singers who sing classic lyrical works in the palaces of feudal lords and in various cities, reciting folk books among the common people in some cities and suburban villages, their visits to broadcasting storytellers did not leave a serious impact on them. It is difficult to imagine the emergence of romantic-romantic epics without this influence” [10]. In the middle of the XIX century, short stories rose to a high level. The social and political conditions seemed to create an opportunity for this. By this time, the Russian imperialists, who had been preparing for the conquest of Central Asia, had achieved their goal. Three khanates in this region lost their independence. However, the regular fighting between them stopped. As a result, educational life seemed to revive a little. In all three khanates, along with other fields, short stories and epics entered the stage of development. In the palaces of the khans, makomists and bakhshis worked the art of literature and lithographs began to appear. According to the Tajik folklorist A. Akramov, there were special circles in Bukhara that taught how to read the Shahnoma. They were called “Shahnomakhan”, “Kornomakhan”, “Kissakhan”, “Naqil” [11]. “Shahnomahonlik” also started in Khorezm much earlier. During the time of the Kungirat Dynasty, Muhammad Amin Inaq (1762-1790), the ruler of Khiva ordered Nurmuhammad Bukhari to translate “Shahnoma” into Turkish. Literary scholar H.Hamidov writes about it as follows. “Two manuscripts of the translation have survived. Nurmuhammad Bukhari wrote Shahnoma in the 80s of the 18th century. The Uzbek and Tajik poetic fragments in the translation of “Shahnoma”, especially “Siyovush's Lament”, show that Nurmuhammad Bukhari is a talented poet: “Malikai Farangis is crying at the farewell of Siyovush” reads a tragedy:

*Egilgan qomati sarvi xiromonimdan ayrildim,
 Jahon bo'ldi qorong'u mohi tobonimdan ayrildim.
 Ko'zimning ravshani mehri duraxshonimdan ayrildim,
 Qamar yuzli, shirin so'zli suxandonimdan ayrildim.
 Yurokim quvvati, dardim'a darmonimdan ayrildim.*

*Ajalning dastidin man nola afg'on etmayin naylay,
 Yurokim chok etib, yuz ohu afg'on etmayin naylay.
 Ko'zimning yoshini daryoi ummon etmayin naylay,
 Bu hasrat birla qoldim, menki armon etmayin naylay,
 Jahon bog'ida bitgan sarvi ozodimdan ayrildim”.*

The princess weeps bitterly, complains about the unfaithful world, the oppressive king, the cruel sky, injustice, curses the age that brought misery to the wise and honor to the ignorant, condemns the injustice of the tyrant father in general. It is a cry of a devoted lover, a dirge read by a lover in anger, a curse for feudal society. In the translation, there are several stanzas, *rubai*, poetic fragments that are not related to the original. After “Shahnoma” was translated, its reading was organized by the storytellers among the courtiers. Then gradually his manuscripts increased and “Shahnomahonlik” became popular. According to G.P.Snesarev, the characters of Kaikovus, Zahhok, Usta Khurdak, Faridun, Rustam, Siyovush, Horut, Morut from “Shohnoma” are actively spread in the legends recorded from the regions of Kokhna Urganch and Kat (Beruni district) [13]. These cases are related to the translation of “Shahnoma”. The epic “Shahriyor”, which was widely popular in Khorezm in manuscript form, is also related to the branch of “Shahnoma” related to Dorobshah, and has a strong place in the repertoire of short stories. This saga was published in 2006 based on a manuscript copy.

Consequently, the translation of “Shahnoma” had a positive effect on the development of short stories. In general, lithography, established in the middle of the 19th century during Feruz's reign, played a key role in the proliferation of short stories. Translation works have increased. One of the poets, Aqil used to read and translate Persian and Arabic books like his mother tongue. He made a special library for himself and used it all the time, saying “Khayriyoti kutub” [14]. Of course, it is natural to have short stories among these books. In our first season, we talked about Mulla Is'haq, a bellman, and told about his collection of short stories to A.Vamberi. Mulla Is'haq himself wrote short stories and was engaged in poetic creation. “Proverbs”, “Burq Devona”, “Merojnoma”, “Sa'd Waqqas”, “Zarqum shah”, “Yusuf Ahmed”, “Tahir and Zuhra”, He prepared the text of works such as Saiful-muluk. As a result, Western readers got an idea about Uzbek epics. At the end of the XIX and the beginning of the 20th century, short stories were printed on lithographs and sold in markets. Majlisi's work “Qissai Sayfulmulk” was published in Kazan in 1849 and 1883. In 1916, it was published in Tashkent under the name “Qissai shahzoda Saifulmulk” together with the works “Mayli and Majnun”, Shahzoda Karam and Aslkhan. The epics “Sayod and Hamro”, “Gul and Bulbul” were published in 1913 in Tashkent.

The epic “Grandfather Ravshan” was published in 1903 in Bukhara, then in Samarkand and Tashkent. The abundance of these publications is related to the great demand for short stories. In that period, along with stories related to Muslim hagiology, many love-adventure stories were published [15]. “Folk stories show both the classical literary traditions and the methods of expression characteristic of folk oral creativity, whether they are mystical, heroic, or love stories and epics, they contain prophets, saints Saints, heroic commanders or true lovers reflect people's beliefs, dreams, and attitudes towards goodness. Conflicts between good and evil, beauty and ugliness are revealed. In short stories and epics, we see unique vivid examples of folk language, folk expression and image methods, especially exaggeration, allusions, and adjectives. Sometimes historicity and artistry, woven images and truthfulness complement each other and intertwine to such an extent that you cannot separate them.” In fact, the creators of the folk tales have expressed adventurous plots in an interesting style, in a musical, fluent language, in an artistically and aesthetically impressive speech. Since reading them is an art, only professional storytellers performed their recitation in a pleasant tone. In general, during the 17th-19th centuries, the folk epic also relied on written epic traditions, which caused the development of folk epic traditions in new forms [16]. The emergence of book epics within the folk epic is a clear proof of our opinion. Epics such as “Vomiq and Uzro”, “Sanobar”, “Varqa bilan Gulshah”, “Tahir and Zuhra”, “Farhad and Shirin”, “Layli and Majnun” are among them. No matter how developed story-telling and story-telling were in the conditions of Uzbekistan, they could not stop the raging epic traditions, but when they moved to the bakhshi repertoire, they completely adapted to the living epic traditions. So, stories are one of the sources of enrichment of the epic repertoire, and in folklore, they have adapted according to the rules of oral literature. Therefore, storytelling serves as one of the main factors in the preservation of many epic plots without being forgotten and in enriching the repertoire of bakhshis. Herman Vambery's “Bakhshi book” is also one of the important manifestations of short story. In the book “Epic of Uzbek folk heroism” by V.M.Zhirmunsky and H.T.Zarifov, there is such a note: “Many of the Bakhshis here (Northern Khorezm) are literate and when it is their turn to sing, they do not weave poetry, they have read and memorized the text of the epic, in some cases they carry handwritten texts of the epic with them and can use that text while singing. They are able to have a strong emotional impact on the listeners by performing epics in such a manner.” Famous folklorists talk about the Bakhshis of Northern Khorezm. In fact, this tradition was formed in the Southern Khorezm region and spread throughout the oasis. Bola Bakhshi also carried manuscripts of epics with him. Even his first teacher was the short story teller Rahima Khalfa. His grandfather, Usman Bakhshi, was also educated in a madrasa, an enlightened person who read and memorized short stories.

By the time of Muhammad Rahimkhan Sani, the tradition of short stories flourished. Lithographs of epics also began to be printed. In many cases, the khan recited some bakhshis and sat looking at the text himself. Bakhshi was punished if he made a mistake in a word. For this reason, the Bakhshis mastered the epic texts and musical melodies perfectly. Artistically perfect works have been created. The language, introductions and endings, style of literary speech, artistry of short stories are different from oral versions to a certain extent. For example, the introduction to the epic “Ashiq Garib va Shahsanam” is given as follows: “But the narrator is akhbor, and the

narrator is a writer, and the narrator is a story, *bostoni kohan, kusha-chinoni harki sukhanro basukhan zam kunad, porayi az huni liver kam kunad*. (In this way, informers and tellers of past events collect the best of the old beautiful epics, connect them word for word, and decorate them with their own liver blood). This cliché is repeated in almost all epics with slight changes. Then the way to the exposition of the epic opens, and the story begins. “But as the narrators narrate, there was a king named Shahabbas in the city of Diyarbakir. He was very fair and considerate. There was a minister named Hasankhan. The conclusion of short stories always ends with a prayer. The epic "Hurliqo and Hamro" has the following ending: *“Alqissa, andin so ‘ng, bir necha kunlar to ‘y-tomosh qilib, o ‘ynab-kulib oshiqqlar murodig ‘a yetdilar. Iloyo hamma ummati hazrati Muhammad mustafo Saliallohi alayhu vassalamni ham murodlarig ‘a yetkurgaysan. Omin yo Olloh rabbil olamin va xayrulnozmin tammatul”*. (“Alqissa, after a few days of watching weddings and playing and laughing, the lovers reached their home. May you bring the Prophet Mohammad Mustafa, may God bless him and grant him peace, to his beloved. Amen, O Allah, Lord of the worlds, and good fortune, tammatul”). This cliché is repeated in other sagas with minor changes. In the epic “Asil and Karam”, the finale is rather short: “...they will always be remembered with prayers and Allahu alam bissawab, tammatul kitab ba avnu malikul wahhab”. The prologues of the epic begin with solemn words mainly related to the lexicon of the Persian language. And since Khatima is adapted to the prayer method, the Arabic language lexicon takes priority in it.

Narrators were people who received madrasa education, mastered Arabic and Persian languages, and in turn, developed as talented people with the ability to recite. At their readings, the audience was no more than ten or twelve listeners. They are also mainly composed of intellectuals. Among women, the circle of khalfas who read stories and epics is quite wide, and twenty-twenty five people listened to epics. At most events, they read and broadcast epics of hagiological (religious) nature, such as “Baba Ravshan”, “Kulhoja Ahmad”, “Ibrahim Adham”. Love-adventure epics such as “Ashiq Gharib”, “Ashiq Alband”, “Asli-Karam” were read at weddings. Storytellers performed poetic passages in a "half-singing" tone. Prose texts were delivered to the listeners in a solemn, quiet, sad manner, depending on their content. From this point of view, storytelling is a unique art, like giving. In the text of short stories, different expressions are used. Before starting each prose passage, introductory words such as “Alqissa, andin song”, “Alhol”, “Algaraz”, “Holo”, “Ittifaqo” are regularly used. The narrator emphasizes these words in the paragraph and draws the listener's attention to the story.

The period of writing down short stories corresponds to the beginning of the 19th century. In the middle of the XIX century and the beginning of the XX century, this process became more active. Especially during the reign of Muhammad Rahimkhan I, attention to literature, art, and especially to reading increased. His Holiness Ogahi writes about this: “In the state of his days, the citizen and the ruler were forgiving and at ease, and they were inclined to study all the sciences, virtues and crafts. His conversation would never be sarcastic, funny or obscene in nature. Most of the gatherings were attended by ulama and fuzalo, giraffes and shuaros, and he was not inclined to do anything other than reading books, human studies and jokes. By the way, the development of

literature and art began in this period, and great work was done in the field of translation. At reading parties in the palace, storytelling also took a high place. In our first chapters, we noted that the epic “Ashiq Gharib and Shahsanam” was popular at that time, and it was described in the works of N. Muravyov. In his book he commented on 20 copies of it. The language features of this epic are fully adapted to the rules of storytelling. It refers more to the Persian and Arabic lexicon: “I saw that a strange cherbog farhi is afza.” (“Oshiqnoma”. Book II, p.28.) “One master was of good quality, and he used to bring a pencil case, a juzgir, and a prayer amulet.” (“Oshiqnoma”. Book II, p.55.) The poetic passages of the epic are particularly well-crafted, the lexicon is rich in catchphrases, and it is read playfully and fluently. The image of spring, natural scenes is polished in colorful verses:

*Gullar ochilibdur fasli bahorda,
Kel, Sanamjon, bog‘ sayrina borali.
Binafsha qo‘ymisham bog‘i kanorda,
Kel, Sanamjon bog‘ sayrina borali.*

*Jo‘rbozi qo‘ymishlar bog‘din qarog‘a,
Bahor elchilari tushmish orag‘a,
Sumbullar sochilmish tog‘din qiyog‘a,
Kel, Sanamjon, bog‘ Sayrina borali.*

*Sanobar bosh cho‘zmish ko‘kka bo‘yini,
Sumbuldek olmishdir mushkning bo‘yini,
Gul izlamish bulbul qilsa o‘yinni,
Kel, Sanamjon bog‘ sayrina borali.*

*Malaklar qo‘yibdur boshiga lola,
Soqiylar qo‘lida mayli piyola,
Bulbullar hamisha g‘unchaga vola,
Kel, Sanamjon bog‘ sayrina borali. (“Oshiqnoma”. II kitob, Pp. 83-84)*

We have quoted some excerpts from the poem. In the text, they consist of 6 paragraphs, and in the copy published by O.Pirmatov, they consist of 7 paragraphs. The text of the poem is full of poeticisms, and fits well with the music. If the storyteller performs it in a “half-singing” tone, the effectiveness of the verses reaches a high point. In the repertoire of story-tellers, not a single saga could gain popularity at the level of “Ashiq Gharib and Shahsanam”. In turn, this saga is included in the repertoire of almost all bakhshis in oral versions. The range of storytelling in Khorezm is extremely wide. Our opinion is confirmed by the fact that 30 of the 41 epics published in eight books published under the heading “Ashiqnoma” are short stories. Storytelling, especially reciting, was abundant in the repertoire of half-women. In addition to these epics, there is also a manuscript containing 16 of the 18 epics of the “Goroghli” epic, which is stored in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni as inventory number 959046.

Consequently, all the epics of the “Gorogli” epic were written down in the middle of the XIX century. This is probably why, in the lexicon of some “Gorogli” epics in the children's repertoire, there are sentences like “...dorilfanodin liked the dorilbago”⁴⁷, “Learn from the saint who knows the outside”⁴⁸, “Bodi Khazan”, “Munavvar moh”, “Kaj Falak”, “Kahbo Falak” are common. The lexicon of short stories is very complex, and modern readers cannot understand them without a dictionary. “*Qalandar bo‘lib boshida kuloh, egnida janda va so‘tai obdor qo‘linda, zor-zor yig‘lab borur erdi*”. (“*Oshiqnoma*”. II kitob, p.328.) “*Zohir xabari bor turur, botin xabarni Ollo taolo bilur*”. (“*Oshiqnoma*”. II kitob, p.152) “*Mohi jabin, mahliqo yigit turur, jahonning taxtiga loyiq. Jabhasida sohibi xuruj nishonasi bordur*”. (“*Oshiqnoma*”. I kitob, p.144) “*Nogoh bir chahor bog‘g‘a yetushdilarkim, go‘yoki jannatning bog‘idek rizvondin hikoyat, firdavsdin rivoyat qilur*”. (“*Oshiqnoma*”. I kitob, p.149). The language of short stories depends on the period and by whom they were copied. In the preparation of the text, the main attention of the scribes is aimed at creating a solemn tone and realizing musicality. Some scribes were creative and included poetic forms such as *ghazal*, *muhammas*, *tuyuk* in the epics. It should also be said that the traditional style typical of folklore has been preserved in the stories. This situation can be seen in internal medial formulas in epics. The traditional formulas for the transition from event to event are given ready-made:

“*Bular bu yerda ayshu ishrat surib, zavqu safo, ahdu vafo birlan mast bo‘lib, ishq sharobiga to‘yib yotabersinlar, endigi so‘zni Bibitarlixondin eshiting*”. (“*Oshiqnoma*”. II kitob, - p. 157) “*Emdi so‘zni Rum shahridin eshiting*”. (“*Oshiqnoma*”. II kitob, p.286).

In the text of epics, there are also traditional traveling sentences typical of fairy tales:

“*Ko‘rsa bir chinor erkan. Soyasinda bir kampir o‘tirib turur. Albandjon borib salom berdi. Anda momo aydi: Salomingning haqqi-hurmati uchun tegmayman, yo‘qsa ikki yalmab bir yutar erdim. Besh kunnan beri karvon o‘tgani yo‘q erdi, odam go‘shriga orzu erdim*”. (“*Oshiqnoma*”. II kitob, p.180).

“*Aydilar: na odamsan? Bu yerga na ish birlan kelding? Agar qush kelsa qanoti kuyar, qulon kelsa tuyog‘i kuyar, deb ko‘p navozishlar qildilar*”. (“*Oshiqnoma*”. II kitob, p.227).

If pictures are added to the excerpts, the method of depiction characteristic of fairy tales is noticeable in them. And the phrase “*I fell in love with human flesh*” is reminiscent of ancient fairy tales. From this point of view, it is possible to see that some epics are reworked based on the plots of fairy tales. Consequently, “Epics, whose genetic basis goes back to the fairy tale plot, motifs, images and means of artistic representation, appeared in the Romanesque stage of the epic and created a unique type of works that were re-poetically perceived within the framework of epic traditions” [9]. Storytelling tradition plays a big role in the creation of epics with a fairy-tale plot. There is no doubt that literate creators who mastered the materials of written and oral literature reworked some fairy tale plots and turned them into epics.

It should not be forgotten that some epics are told in the form of fairy tales in folklore. For example, there are fairy tale versions of the epic “Shahriyor” such as “Makkor hotin”, “Khojam Sayyod”, “Hasan and Fatima”, “Hasan and Zuhra”, “Zorliq and Munglik” [10]. Also, the fairy tales based on the plot of this epic are Turkish, Ossetian, also spread among the Turkmen and Kazakh peoples. Reference to fairy tales is connected with the development of the tradition of storytelling. In the process of creating epics based on fairy tales, the creators of short stories creatively reworked them and created artistically and aesthetically perfect works. Especially the prose part of these stories was recreated in a melodious, musical way under the influence of fairy tales. In this regard, they created wonderful examples of weighty prose. The prose of Khorezm's epics is extremely diverse and contains many examples of weighty and graceful prose. Weighty prose has not been specially studied in folklore studies. For this reason, the weighty prose is considered as a *saj*. Thoughts are expressed loftily and pompously in serious prose. That is why the correspondence in the palace of the kings, the letters between the educated persons, were mostly conducted in this type of prose. Some examples of weighted prose can be found in the prose parts of Khorezm's epics. It is characteristic that the use of weighted prose is more common in the prose of written epics than in oral versions. The main reason for this is that when the storytellers recited the texts of the epic in a recitation tone, they always attracted the audience by using a lofty and pompous speech. This style required the use of weighty prose. The weighty prose matches the recitation, increases the pathos of the artistic speech, and ensures high melodiousness. There are beautiful examples of weighty prose in the epic “Tahir and Zuhra”. Vahid, sent by Zuhra to deliver a message to Tahir, explains Zuhra's mentality to Tahir as follows:

“Zuhrajan, the king of the daughters of the Tatar region, has a heart of blood, a liver full of blood, a stomach full of tears, his mind is confused, his gardens are full of flowers, he is in a prison, his job is Afghan, his wife is angry, his enemies are happy, his heart is in pain. , his eyes are wet, his memory is sad, his soul is in pain, he is passing through the world, looking at your path day and night, in your dreams”. (Oshiqnoma.V kitob, p. 68).

Another form of weighty prose can be seen in the correspondence in the palace of the kings. Although this type of correspondence is not found in the epics, it is noticeable in the speech of the characters belonging to the courtiers. In references to kings, the double form of the weighted compound is more common. For example, “Shoho sarvararo, jahonvararo, give water, your face is a flower, your eyes are sunbul, the world is being killed by a young man”. (“Oshiqnoma. I kitob, p.153).

In some cases, such appeals are expressed in a more pompous manner in a *hijo vazn*: “*Ey podshohi olam, ey sultoni bokaram, o'g'lingiz shoh Olimjon Qaytusning bir lak lashkarina bosqi berdi*”. (“Oshiqnoma. I kitob, - p.291). *Qo'lyozma nusxalar orqali tarqalgan dostonlarda Xudo va avliyolarga murojaat qilinganda ham ushbu uslub ko'zga tashlanadi: “Iloho, poko parvardigoro, ahado, samado, ma'budo, maskudo...”*. (Oshiqnoma”. III kitob, - p.260) “*Ey, barxudoyo! Poki parvardigoro, bu nechuk sir bo'ldi...*” (“Oshiqnoma”. V kitob, p.21) “*Dargohi iloho, yo Parvardigoro! Bu oshiqqa o'zing rahm et!*” (O'sha kitob, p.31).

Although weighty prose is used in small quantities in epics, it has its own echo in each epic. Its complex combinations are more visible in epics spread in book manuscript copies, while their rhyming double form consisting of two parts is actively used in oral versions. They are close to ready-made expressions, and every performer often refers to them. Performers of epics often use weighty prose to express the psyche of characters and their behavior. The use of *vazn* prose greatly helps the performer or storyteller to express the prose narrative in the epic in beautiful tones, to ensure its artistic color, and to attract the listener's psyche to the event. Therefore, a unique solemn style prevails in short stories. This method increases the effectiveness and melodiousness of the artistic speech in the work.

The epic is a great monument of the spirituality of our people. Its main difference from other forms of folklore is that epos is performed only by professional performers. Therefore, the service of the Bakhsh family in the preservation of this great monument is extremely great. Becoming a *bakhshi* is a very complicated process. That is probably why there are legends about their deification in various degrees. Because it is necessary for a *bakhshi* to have a high memory capacity, to understand music, to have the ability to play music, and to be able to perform artistic speech at a high level. The combination of these abilities in one person is a rare phenomenon. This is confirmed by the fact that some Bakhshis memorize 50-60 epics. Bakhshi skills are primarily related to tradition. In the tradition of master-apprenticeship, Bakhshi perceives epic patterns and mobile formulas.

The epic template serves as a template for storytelling. In heroic epics, scenes such as the description of a horse, embarking on a journey, farewell, honoring after a battle, and bragging occupy the main place in the composition of the work. In Khorezm epics, there is an epic horse image only in the "Gorogli" series, and in romantic-adventure epics, the epic hero wanders on foot holding a steed. However, even in the epics of this category, there are pages such as going on a journey, let the road be, and farewell. In "Gorogli" epics, there are many names and honorifics. Mobile formulas used in epics, and traditional image tools are inextricably linked with Bakhshi skills. Bakhshi uses all his skills to attract the attention of the audience. Bola Bakhsh has completed a high school of skills in this regard. He uses various methods to attract the attention of the audience. Refers to humorous scenes, dialogues, sarcastic expressions. It tells the story of the tricks of Gorogli, who beat the enemy and killed many enemies under the pretext of playing. Uses phraseological expressions, proverbs and sayings. He uses phraseological units such as "*Ichini it tatalaganday*", "*egasini yo 'qotgan kuchukday*", "*suvga tushgan shog 'olday*" in accordance with the essence of the events. Compared with the written version of the epic "Ashiq Gharib va Shahsanam" performed by *Bola bakhshi*, it can be clearly seen that the literary level has risen to a higher level, while the volume has decreased. Oral performance requires great talent and skill. Another bakhshi who is equal to Bola Bakhshi in Khorezm is Ahmad Bakhshi Matnazarov of Mangit. Clowns also took part in the ensemble of Mangit Bakhshis. Yusuf Shorlama (Yusuf Polvanov), a clown in Mangit, performed a show with his partners after singing a round of epics. Ahmad Bakhshi was such a talented artist that he did not even notice that his hands were bleeding when he played the dutor, while his instigator was warning him.

In the 30s of the last century, Bakhshi sang epics in front of an audience of 300 people. At the climax of a song, Ahmad bakhshi gets up and leaves, followed by his ensemble partners. Soon, a large number of spectators are on their feet and listening to the song while standing. Ahmed Bakhshi memorized all the branches of the “Gorogli” chain. Unfortunately, in 1936, he was caught in the trap of repression, was arrested innocently and died in prison. His performance of the epic “Forty Thousand” shows the high level of Bakhshi's talent. In the Khorezm oasis, along with the performance of bakhshi, there was also the tradition of storytelling. T.Mirzayev correctly defines the period of the rise of this tradition as the XVI–XVII centuries. But the early stages of this tradition go back thousands of years. In Khorezm, short-story writing entered the stage of growth at the beginning of the XIX century. Andalib is the creator who started this rise. For the first time, he created a number of works in the style of folk epics with a mixture of prose and poetry. After that, the tradition of copying folk epics in the form of short stories developed further. In the middle of the XIX century, short stories became popular. An example of this is H.Vamberi's collection of short stories with Mulla Ishaq. Storytellers had a special activity in the Khan's palaces. It has become a tradition to read stories in the audience of intellectuals. The visits of the Bakhshis during these periods had a positive effect on their learning of new epics. Not everyone can create short stories. Only some intellectuals, who mastered classic literature and folklore, were creative, perfectly mastered Persian and Arabic languages, and received madrasa education took up this work. For this reason, short stories are set in a certain pattern. Traditional laws were followed. Their unique introduction and conclusion are given in the form of a cliché with some changes. The composition of the short story is not much different from that of oral epics; it obeys the traditions of the epic form. But the lexicon of the epic has been radically reworked. In them, Persian and Arabic acquisitions are the priority. Genres typical of classical literature such as *ghazal*, *mukhammas*, *musaddas*, *tuyuq* are used in the poetic pieces. The style shows a solemn artistic speech. Stories were recited by specially trained storytellers. The poems were performed in a “half-singing” tone. Storytellers are divided into male and female performers. In ancient times, male storytellers used to recite secular and hagiological stories to an audience of ten or twelve people. Sometimes they went to villages and read stories in special auditoriums to gain fans. Bakhshis also came to these circles. Female storytellers are known as *Khalfa* in Khorezm. They used to tell stories in the circle of women. They preached secular epics at weddings and hagiological epics at funerals. The text of the short stories is perfectly done. In the composition of artistic speech, there is more appeal to *saj'*, weighty prose, catchy words, and proverbs. Depending on the content of the work, it was read in solemn, quiet, mournful tones.

Thus, storytelling also served as an important educational tool in raising the morale of the people. But the performance of *bakhshi* is distinguished by its popularity and impressiveness.

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