

RESEARCH OF FOLKLORIST S.RUZIMBAEV IN PARTICULAR OF KHORAZM'S EPIC AND ITS PERFORMERS



Literature

Keywords: world artistic thought, first folklorist, museologist, Khorezm epics, bakhshis, traditions of Bakhshis, schools of Bakhshis, genealogy of Bakhshis.

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Abstract

In the article, the role of folklore in expressing the aesthetic ideals of a particular nation in world literature is of particular importance, folk epics are an oral creative-artistic complex that reflects the historical and cultural development of mankind, and the arrival of this information over centuries. Necessary information about the contribution of folklorists to the study of its laws is presented. Therefore, it is emphasized that it is appropriate to consider folklore samples as an impartial source that brought the early artistic thinking of humanity to today's development. The gradual improvement of folklore genres, their specific characteristics, and the study of the principles of poetic imagery are among the current scientific problems in the focus of experts' attention. It is their skill that folklore samples created by our people over the centuries and polished due to the positive changes added by the potential of creative performers of each generation, their creative innovations, become the representatives of our national spirituality and traditions performers - thanks to the creativity of the Bakhshis. The achievements of the science of folklore are extremely important in educating the young generation in the spirit of respect and reverence for our traditions and values, instilling our national identity in their hearts. In this article, the author presents analytical thoughts about the singers of Khorezm epics – bakhshis, their genealogy and traditions of bakhshis, based on the researches of folklorist S. Rozimboyev. which epics are most skilfully sung in each school of bakhshichik is shown in historical evidence and in practice. In today's era of globalization, understanding the patterns of human artistic thinking is extremely important for the development of world culture.

INTRODUCTION

In world literature, the role of folklore in expressing the aesthetic ideals of a particular nation is of particular importance. Because folk epics can be called an oral creative-artistic complex that reflects the historical-cultural development and aesthetic views of mankind. For this reason, it is appropriate to consider folklore samples as an impartial source that brought the early artistic thinking of mankind to today's development. The gradual development of folklore genres, their specific characteristics, and the study of the principles of poetic imagery are among the current scientific problems in the focus of experts' attention.

In folklore, epics acquire a unique value in the series of periods as they artistically reflect the joys and worries of the people's domestic life, dreams of a peaceful and happy life. The Uzbek people occupy a special place in the culture of human artistic thinking with their rich and diverse folk art creation, performance methods and traditions similar to the genres. After all, the folklore examples created by our people over the centuries and polished due to the positive changes added by the potential of the creative performers of each generation and their creative innovations are the representatives of our national spirituality and traditions, and the eras are more impartial the embassy has been working. The achievements of the science of folklore are extremely important in educating the young generation in the spirit of respect and reverence for our traditions and values, instilling our national identity in their hearts. In the current era of globalization, our folklore treasure also has its share in educating the young generation as a creative thinker.

That is, in folklore genres, there are conditions and tests that encourage the listener to be able to analyse life correctly, to be resourceful and intelligent, for today's era has not lost its importance. The importance of the epics, which are considered to be the result of the Uzbek people's striving for sophistication - the fruits of literary and aesthetic thinking, is seen in the fact that "... this priceless wealth is a source of wisdom and knowledge for new generations, and most importantly, it serves as a solid ground for new discoveries" [5, 2] Hodi Tillaevich Zarifov, a famous scientist, who has done a lot of work in collecting and studying examples of such invaluable folk art creations, and presenting them to the people, with his theoretical views on the science of Uzbek folklore founded and left a huge scientific legacy. If we look at the scientific work of Khodi Zarifov, he is the first folklorist who organized the work of recording, archiving, publishing and scientific research of works of folk art on a scientific basis, the first Uzbek museologist who collected materials on the ethnoculture of our people, and a comprehensive ethnographic the figure of an ethnologist scientist who made observations appears. nevertheless, the study of folklore is of primary importance in his research activities. As a follower of the researches of the folklorist scholar Hodi Zarifov, Safarbay Rozimboyev made a great contribution to the development of our national folklore. He is the author of more than 200 scientific articles and pamphlets on the theoretical problems of Khorezm folklore. [18] Safarbai Rozimboyev to study current issues such as schools of Uzbek epics, the art of bakshiki, life, work and repertoire of folk poets, epos studies, history of folklore, ritual folklore, children's folklore, theoretical folklore studies, folklore textology with his dedicated works, he founded the Khorezm School of Folklore Studies and was able to turn it into one of the leading scientific schools in the world. [3, 102]

In the 70s of the 20th century, he organized folklore expeditions in order to record the works of Uzbek folk oral art created and performed in the Khorezm region in the history of folklore studies, and organized the work of recording folklore works of all genres. Epic works in the repertoire of famous bakhshis such as bola bakshi, Norbek bakshi, Qalandar bakshi poets were recorded and became the property of our people thanks to the services of Safarboy Rozimboyev. safarbai Rozimboyev, for the first time in the history of Khorezm folklore, developed a manual for recording and collecting works of folk art and created a special transcription, taking into account the fact that folklore works are recorded live by representatives of different dialects.[12] Followers of the scientist are preparing and publishing folklore works on the basis of the scientific works created by him, in accordance with the "Principles of preparation of works of oral creativity for publication". [12]

METHODOLOGY

The scientific works published by Safarboy Rozimboyev, a great scientist who founded the science of Khorezm folklore, his scientific activities in preparing and publishing folklore works, the materials he recorded during his folklore expeditions, and the language named after Alisher Navoi. Based on the materials of the "Personal Fund" stored in the folklore archive of the Institute

of Literature, this research topic, which is intended to be scientifically studied, is relevant in terms of illuminating the following theoretical issues

- Showing the role of the scientific heritage of Safarbay Rozimboyev, the founder of Khorezm folklore science, in the history of the science;
- elucidating the history of the formation of Uzbek folklore and revealing the laws that ensure the principles of its development;
- The study of the theoretical concepts of Safarbay Rozimboyev in the field of collecting folklore samples, preparation of works of folk art for publication and scientific research based on folkloristic principles for the first time in the form of a comprehensive system;
- the importance of folklore expeditions, which began their activities in the 70s of the 20th century, in collecting works of folk art and the extensive analysis of S. Rozimboyev's folklore collecting activities;
- the analysis of the scientific criteria of the principles of archiving, systematization, cataloguing and preparation of folklore works for publication by Safarbai Rozimboyev;
- Safarbai Rozimboyev's contribution to the scientific study of Khorezm folk epics and elucidation of the main theoretical concepts of epic studies;
- The scientific description of the materials of Safarbai Rozimboyev's personal fund stored in the Folklore Archive requires clarification of the multifaceted features of the scientist's scientific activity. [4, 6]

This research is based on the example of the scientific activity of the famous scientist who founded the work of collecting, publishing and scientific study of works of folk art for the first time in the history of Uzbek folklore studies, the emergence, stages of development and theoretical concepts of Khorezm School of Folklore Studies issues of formation are determined by fundamental research. [4, 7]

Performers of Khorezm epics

People's epics will be better placed in the heart of Shinavandas. The services of its performers - bakhshis - are incomparable in the passing of such epics from generation to generation and their development. Information about Khorezm epics and its performers has reached us through various sources creation of a comprehensive study of Khorezm bakhshis, bakhchis, khalfas and khalfas has been one of the urgent problems of Uzbek folklore until the 70s of the 20th century. During the creation of monographs and literatures as a result of the research of folklorist scientist Safarboy Rozimboyev, the above-mentioned issues were clarified. Research scientist Safarboy Rozimboyev himself met with contemporary bakhshis, recorded the epics they were performing, and studied the performance styles of the bakhshis. He helped to find the authenticity of the masterpieces of our folklore treasury with his reasonable opinions, comparing the texts of the epics recorded from the Bakhshis, doing a comparative study and analysing the opinions of foreign researchers. In his research, he made a comparative analysis of epic texts recorded from Bakhshi and Khalfa. He clarified the complex situations encountered in the texts of some epics and took an active part in preparing the perfect versions of the epics for publication. he

led the research process, which is of great importance in science, involving the students of the folklorist.

RESULTS

Folklorist Safarboy Rozimboyev's "Traditions of Khorazm Bakhshichiligi Ananalari" methodical manual-chrestomatization was written in cooperation with his research student Nasiba Sabirova. The methodological manual contains valuable information about the dostan performers who lived in Khorezm and were engaged in bakhshili. "Traditions of Khorezm Bakhshichiligi Ananalari" methodical manual-chrestomaty is intended for students of the faculty of philology, graduate students and readers interested in folklore. The scientific publication was released in 2020. Volume - 10 printed plates, 230 pages. The valuable aspect of this publication for folklore studies is that the historical-scientific information about the performers of the Khorezm epics - the Bakhshis - from the oldest historical data to the present day, is proven and reflected in a step-by-step manner. According to the information provided by the scientist, the earliest written sources about the performers of Khorezm epics date back to the first quarter of the 19th century. These sources are mainly related to the activities of some travelers who visited Khorezm from abroad. One of them is the memoirs of N. Muravyev, a Russian officer who came to Khiva in 1819. [11, 3] During his journey to Khiva, he listens to the epic of the Bakhsh. In his travel memoirs, he wrote down some information and impressions about the performance of bakhshis. "The singers, with their voices and body movements, try to show the dexterity, fearlessness, enthusiasm and courage of their previous generations... their songs sometimes last all night. They sing in a high and hoarse voice." [6, 122]

A lot of information about Khorezm epics and bakhshis can be found in the works of orientalist H. Vamberi. Based on his expedition to Central Asia, including Khorezm and Khiva, H. Vamberi published the "Textbook of Chagatai Language" in Leipzig in 1867 included a lot of information on folklore studies in this textbook. His information is based on the analysis of S. Rozimboyev, but it seems superficial when viewed from today's perspective. The scientist bases his opinion in this regard: "this chrestomatous contains materials that are mainly spoken by the Bakhshis, which they themselves created or translated, are familiar to all the northern Turkic peoples, they love, and reflect their language, thoughts and ideas... They are thought Uzbek. It is common among the Kyrgyz people and their khanates, and it is sung everywhere to the accompaniment of dutor or kobiz. [16, 43] H. Vamberi's comments in the preface to the Chigatoy language textbook-chronology are valuable for the scientific community as well as the need to correct some of the scientist's opinions, researcher S. Rozimboev. H. Vamberi, in the preface to the above-mentioned work, while thinking about the Bakhshis, used the expression "materials spoken by the Bakhshis, created or translated by them themselves". This proves that the Orientalist scientist could not have complete information about Uzbek bakhshis and their performance methods. i.e. "...Bakhshis sing on the basis of materials they have created or translated," he gives the following explanation: first of all, Bakhshis perform songs and epics belonging to folk art. Works in their repertoire are mainly traditionally passed down from teacher to student.

Researcher S.Rozimboyev says that when bakhshis take epics from the repertoire of bakhshis of brotherly nations, they do not "translate" as H.Vamberi said, but creatively rework and assimilate them. [11, 4]

One cannot agree with the opinion that epics spread among Uzbeks are sung in the same way among neighboring Kyrgyz and other peoples. Because singing epics accompanied by dutor and performance accompanied by kobiz are sharply different from each other. orientalist H. Vamberi talks about the performers of the Khorezm epic, the information he gave does not fully correspond to the traditions of Bakhshiki collected through Uzbek folklore studies that began after the 1920s, the first reason for this is the above folklorist S. Rozimboyev thoughts, the second reason is that the time gap between the researches of H. Vamberi and the researches of national folklore is quite small, it is fifty years.

If we look at the history of the beginning of national folklore research, that is, it has been about a hundred years since the collection and study of language, literature, art, folklore, ethnography, and archaeology monuments by the movement of Uzbek intellectuals began to be carried out by the state. A scientific department was established at the People's Education Commissariat of Turkestan. **Especially since 1920, great attention has been paid to the organization of knowledge boards of various directions, collection and study of examples of literary heritage and folk art under this department.** "The Uzbek board of education (chairman Elbek - Mashriq Yunusov) has done a lot of work in collecting folk art, creating textbooks, study guides, and dictionaries in Uzbek for schools. Among others, scientific expeditions of Ghazi Olim to Tashkent, Syrdarya, Samarkand regions (1922), Ghulam Zafari to Fergana Valley (1921-1922), Elbek to Bostonliq district (1921-1922) were organized.

In our opinion, **the Uzbek board of knowledge is the first branch of the current Institutes of Linguistics and Literature.** [4, 3] The second half of the 20s was more productive in collecting and studying literary heritage and folklore. For the first time, the work of recording folk epics in full directly from the Bakhshis began. Ergash Jumanbulbul oglu, Fazil Yoldosh oglu, Polkan poet, Islam poet were identified and valuable folk epics such as "Alpomish", "Yusuf and Ahmed", "Murodkhan", "Kuntug'mish", "Goroguli" were recorded. Alisher Navoi Institute of Literature is one of the largest centres for training scientific personnel in literary studies and conducting research in this field. Currently, the institute is approved by the State Committee for Science and Technology of the Republic of Uzbekistan "Historical and current development of the language, literature and folklore of the peoples of Uzbekistan, problems of comprehensive study of spiritual heritage issues, collection and preservation of written monuments study and publishing "State Program" research is being carried out. On the basis of this program, information is given that "prospectus and publication principles of 100 volumes of Uzbek folklore monuments" are being developed. [3, 6] Professor Safarboy Rozimboyev in his article "Garibniyoz – a singer of friendship" gives information about the bakshi Gharibniyoz, who lived in the Khorezm oasis in the middle of the 19th century, and talks about his student, the Turkmen bakshi Suyan (support, support).

Folklore scholar A.N, he cites the information provided by Samoylovich: "Suyav Bakhshi lived in Tashkhovuz region, now Bol'dimsoz district. He sang epics not only in Turkmen, but also in Uzbek and Karakalpak languages." Folklorist scientist A.N. Samoylovich reports that Suyav Bakhshi was 58 years old when he organized research in the Khorezm oasis in 1908.

Folklorist scientist, Professor Safarboy Rozimboyev, researcher-folklorist scientist A.N. based on Samoylovich's information, he clarifies that Suyav Bakhshi was born in 1850. Researcher S. Rozimboyev provides information about the fact that epics and terms in the repertoire of Suyav bakhshi are still preserved in the works of Turkmen, Uzbek, and Karakalpak bakhshi. [17, 3] Suyav Bakhshi was one of the founders of Porsi School of epics in Tashkhovuz region. Sakrak Bakhshi from Gurlan and Tursun Bakhshi from Mangit are among the last representatives of the Porsi epic school. The song "Eshvoy" has a special place in the Suyav Bakhshi repertoire. This song is dedicated to Eshboy Bakhshi, an Uzbek Bakhshi who lived in the vicinity of Porsi in the 18th century, and it reflects the high human qualities of Bakhshi:

About the history of the Eshboy song performed by the Porsi bakhshi, the Karakalpak folklorist professor K. Ayimbetov found out that in the book "People's wisdom" published in Nukus in 1968, he gave information about the existence of such well-known bakhshis as Eshboy, Atash, Gharibniyoz before the Suyav bakhshi we can get

Professor S. Rozimboyev in the article "Garibniyoz - the singer of friendship" historically and scientifically bases the chain of Eshboy Bakhshi, Garibniyoz Bakhshi, Suyav Bakhshi - mutual teacher - students. He contributed valuable information to the treasure of folklore studies by basing the information on simple, friendly, friendly, literary and cultural relations between the Uzbek, Turkmen, and Karakalpak peoples. The fact that epic singing and bakhshis are a motivating force for spiritual development and brotherhood among peoples shows the important side of the scientist's research. It is a clear proof of our opinion that the song "Ashboy" has reached the present day over the centuries, that is, the long history of the song was included in the book "Marjon donalar" published in Ashgabat in 1963 and "Folk songs of Karakalpak" published in Nukus. We can find a lot of such songs that have been absorbed into the culture of our brotherly nations. As an example of the life and work of the people's philanthropists, we understand that folklore art is only a beautiful spiritual bond that encourages the sharing of goodness and the brotherhood of nations, which further increases the value of folklore samples.

The epic "Asil and Karam" is one of the most popular epic works in the Khorezm oasis, and it was spread mostly through the repertoire of khalfas and short stories. According to the testimony of the famous Khorezm singer Madrahim Yaqubov - Shirozi, Khiva poetess and Khalfa Khanim Suvchi knew this epic by heart and sang it skillfully at folk festivals and weddings. The epic "Asil and Karam" did not enter the repertoire of bakhshis.[10, 3] It has retained its popularity in the repertoire of Khalfas. The folklorist Safarboy Rozimboyev provided valuable information about this epic in the preface to the 8th book of the Khorezm epics series "Ashiqnoma". That is, the epic "Asil and Karam" was published in Ashgabat in 1943 and 1965.

This epic was published in Baku (Azerbaijan) in 1892, 1913, 1939, 1961, 1966[10,4] Based on the given information, the epic "Asil and Karam" is one of the epics that deserve to be recognized as the "world epic" performed most often in the oral poetic works of the Turkic peoples. The copy of the epic published in 2006 was written on the basis of a manuscript copy copied at the beginning of our century in Sona Khalfa Bisot from Khanka (village "Kirkyop"). There is also a photocopy of it.

The epic "Asil and Karam" is especially popular among the Turkmen and Azerbaijani peoples. According to the Turkmen folklorist B.A. Karriyev, this epic is one of the works related to the life of Turkmen tribes of white and black Turkmen scattered in regions such as Iran, Azerbaijan, Armenia, Karabakh, Diyarbakir, Kurdistan, and Iraq in the 14th - 15th centuries.[10, 4] According to Azerbaijani folklorist M.H. Takhmasib, "This epic is dedicated to the song of pure love between an Armenian beauty and an Azerbaijani young man Karam". [10, 4] Although the national versions of the epic unite around a single plot, each of them has its own local characteristics. That is, each nation added new episodes to the plot, reworked the characters, slightly changed the names of the characters, the names of the geographical places. When the text of the epic is carefully studied, it comes from one source. Folklorist S. Rozimboyev states that it is not difficult to understand. while the scientist makes a comparative analysis of the characters based on the versions of the epic, he determines the uniqueness of the characters in each of the Turkmen, Azerbaijani and Khorezm versions of the epic, based on the ethnographic, etymological and genetic basis of the similar and different aspects of the characters and the plot approached. The copy of the epic "Asil and Karam" written in 1931 by *Khonim suvchi Sayidmat* girl from Khiva was prepared for publication in the "Ashiqnoma" collection. This version has 432 verses, much smaller than the copy we are publishing. The oral version is not found in the repertoire of bakhshis. Doston was published six times in Azerbaijan during 1892-1919, and twice in Turkmenistan between 1943-1965 [8, 444]

CONCLUSION

It is worth saying that it is impossible to say that you are Uzbek without knowing the customs of the people. This is the fact that a person of Uzbek nationality put his foot in the face of his people and insulted the honour of his ancestors. Epics created by our people are a bouquet of our traditions and high human qualities that have reached us over the centuries. There are peoples in the world that created artistically perfect, large-scale works, but not many. "Manas", "Kolevala" are among them. "Alpomish" and "Goroguli" epics, created by our Uzbek people and polished over the centuries, have taken a worthy place among such few epics. Examples of national folklore have been a significant contribution to the development of world science and culture for centuries. it is because of this contribution that the spirituality of humanity is being formed and rising. In the unique works of our intangible treasure, the sensitive feelings of the people and the rules of nobility unique to humans - humanitarianism, hard work, patriotism, etc. indicates that. In "How to Read Books" by Mortimer J. Adler, Charles Van Doren, they state that "books are divided into theoretical and practical".

Instructions, moral didactic works are included in practical books. An opinion is expressed about having an attractive and impressive speech and its necessity for interaction with a person. [7, 234] In any moral treatise, speaking about eloquence or high human qualities is shown as the practical value of that work. The Ministry of Education and Science of the Russian Federation recommended 100 books on the history, culture and literature of the country that every student should study independently. The books on the list are selected from more than 5000 books.

The epics "Alpomish", "Gorogly", "Manas", "Ural botir", among the masterpieces of oral creativity of the Turkic peoples, are included in the list. 13 of the list of 100 are epics, epics and chronicles [15, 214]. It can be seen from the given information that the wisdom of our people - our folklore masterpieces have received their due appreciation at the world level.

The epics of the "Goroguli" series, covering a very large area in terms of distribution, occupy an important place in the oral poetic creativity of the peoples of Central Asia, the East and the Caucasus in general. The main character of the epic, Gorogli, as a national hero of the Turkic peoples, has always called the people to high ideals. It has become a good source of power that unites the people. [12, 54] Literally, "Goroguli" is a mytho-epic biography of the Uzbek people. It is also an artistic historical memory. The ancient life of the Uzbek people, their ancient imaginations, and the path of development of their artistic thinking, among other spiritual values, are also reflected in the epics of "Goroguli"

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