

BAKHSHI ART IN CENTRAL ASIA

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Abstract: In this article, the art of bakhshi, which constitutes an important part of the cultural heritage of the peoples of Central Asia, is comprehensively analyzed. In the work, the historical and functional status of the bakhshi, his role in epic poetry, the commonalities and differences between the bakhshi schools formed among the Turkic peoples are considered from a scientific and theoretical point of view. Based on a comparative analysis, the bakhshi traditions of the Uzbek, Karakalpak, Turkmen, Kazakh, and Kyrgyz peoples, their performance style, thematic directions, and musical characteristics are revealed. The article also highlights the role of bakhshi art in the modern era, its role in shaping the spirituality of the younger generation, and its significance as a cultural heritage. At the end of the study, the relevance of preserving and promoting the art of bakhshi is especially emphasized.

Keywords: Bakhshi, dastan, oral tradition, epic creativity, Central Asia, folk culture, national heritage, Turkic peoples, bakhshi schools, folk oral creativity, manaschi, zhyrau, Gorogli, Alpomish.

Аннотация: В данной статье всесторонне анализируется искусство бахши, составляющее важную часть культурного наследия народов Центральной Азии. В произведении с научно-теоретической точки зрения рассматриваются историко-функциональный статус бахши, его роль в эпической поэзии, общие черты и различия между школами бахши, сформировавшимися у тюркских народов. На основе сравнения раскрываются традиции бахши узбекского, каракалпакского, туркменского, казахского и киргизского народов, их исполнительский стиль, тематические направления и музыкальные характеристики. В статье также освещается роль искусства бахши в современную эпоху, его роль в формировании духовности молодого поколения и его значение как культурного наследия. В заключении исследования особо подчеркивается актуальность сохранения и популяризации искусства бахши.

Ключевые слова: Бахши, дастан, устная традиция, эпическое творчество, Центральная Азия, народная культура, национальное наследие, тюркские народы, школы бахши, народное устное творчество, манасчи, жирау, Горогли, Алпомыш.

Annotatsiya: Ushbu maqolada Markaziy Osiyo xalqlari madaniy merosining muhim qismini tashkil etuvchi baxshichilik san'ati har tomonlama tahlil qilinadi. Asarda baxshining tarixiy-vazifaviy maqomi, dostonchilikdagi roli, turkiy xalqlarda shakllangan baxshichilik maktablari o'rtasidagi umumiylik va farqlar ilmiy-nazariy jihatdan ko'rib chiqiladi. O'zbek, qoraqalpoq, turkman, qozoq va qirg'iz xalqlarining baxshichilik an'analari, ularning ijro uslubi, tematik yo'nalishlari va musiqiy tavsiflari solishtiruv asosida ochib beriladi. Maqolada, shuningdek, zamonaviy davrda baxshichilikning tutgan o'rni, uning yosh avlod ma'naviyatini shakllantirishdagi roli va madaniy meros sifatidagi ahamiyati yoritilgan. Tadqiqot yakunida baxshichilikni asrab-avaylash va targ'ib qilishning dolzarbligi alohida ta'kidlanadi.

Kalit so‘zlar: Baxshi, doston, og‘zaki an’ana, epik ijod, Markaziy Osiyo, xalq madaniyati, milliy meros, turkiy xalqlar, baxshichilik maktablari, xalq og‘zaki ijodi, manaschi, jirau, Go‘ro‘g‘li, Alpomish.

The oral creative heritage of the Turkic peoples for centuries has been one of the most important sources of the people's psyche, national identity, and historical memory. The art of bakhshi, formed in the territory of Central Asia, deserves special attention in this regard. This art is valued not only as a masterful performance, but also as a powerful cultural institution that has preserved high artistic examples of oral folk art and passed them down from generation to generation.

The root of the word "bakhshi" goes back to ancient Turkic culture. This term initially had religious-pedagogical meanings and was understood as a wise man, elder, spiritual leader. Over time, its meaning expanded, and the bakhshi became known as a creator who sings folk epics, narrates events in an artistic way, and performs them accompanied by musical instruments. Each of the peoples of Central Asia elevated this concept in their own unique way in their cultural world.

The Uzbek school of bakhshi art is especially developed in Surkhandarya and Kashkadarya regions. In these regions, the bakhshi tradition was formed in a unique direction, the performance style is rich in dramatic expression, strong emotions, and stage elements. Dastans are often performed accompanied by a dutar, and the bakhshi not only recites the story from memory, but also expresses it in a way that penetrates the heart of the listener. Epics such as "Alpomish," "Go'ro'g'li," "Ravshan," and "Rustamxon" are cherished works by Uzbek bards. The famous bakhshi Fazil Yuldash and Mahmudkhan Rahim, who lived and worked in the Surkhan oasis, left an invaluable legacy for future generations.

Karakalpak bakhshi is distinguished by its lyricism, philosophical depth, and poetic diversity. In the performances of Karakalpak bakhshis, melodiousness prevails, and their works are often devoted to such themes as love, the beauty of nature, loyalty, and honesty. Akimbet Bakhshi was a famous Karakalpak bakhshi who lived in the mid-19th century, and his fame spread throughout Khorezm among Uzbeks, Turkmens, and Kazakhs. He became a teacher and trained many students. Karakalpak bakhshis performed epics such as "Gharip Ashyk," "Sayathan Khamra," "Gorogli," "Yusup Akhmet," which strengthened the spirit of heroism, patriotism, and self-awareness among the people. Karakalpak bakhshis performed accompaniment on instruments such as the gijak, dutar, and chang, and often performed dastans at folk gatherings and national celebrations.

Turkmen bakhshi have a strong epic character, in which dastans are based on a wide range of events. In this school, epics are often dedicated to the themes of heroism, selflessness, justice, and family loyalty. The dastans "Go'ro'g'li," "Kurbannazar," and "Shasenem - Gharip" are among the most beloved works of Turkmen bakhshis. Turkmen bakhshis also perform with the accompaniment of dutar, gijak, or chang, but in their performance, loudness, movement, and strong rhythm are considered primary. The bakhshi's apprenticeship system is well-established in this school. Often, a bakhshi trains his apprentice for 10-15 years, guiding them to master the dastans perfectly.

The Kazakh school of bakhshi or "zhyrau" is distinguished by its narrative nature and tendency towards improvisation. For Kazakhs, "zhyrau" is a storyteller, a master of folk oral art, while "akyn" is a creator of poems and lyrical expressions. Among Kazakh dastans, such works as "Korogly," "Koblandy Batyr," "Er Targyn" are popular among the people. The style of epic performance of

Kazakh bakhshis is in the form of oral storytelling, which they sometimes express in the form of songs, sometimes in prose, and sometimes in the form of live dialogue. In this school, the art of improvisation is highly valued, and the bakhshi tries to establish direct spiritual contact with the listener.

The bakhshi school of the Kyrgyz people is known throughout the world thanks to the epic "Manas." This epic is considered the largest oral epic work on Earth in terms of volume - it has more than 500 thousand verses and is several times longer than the "Iliad" and "Odyssey." Kyrgyz bakhshis - manaschi perform this epic entirely from memory, accompanied by their own voices, movements, and sometimes musical instruments. Among the Manas members, there are great names like Sayakbay Karalayev and Shaabay Azizov. "Manas," "Semetey," "Seytek" were passed down from generation to generation in parts. In this school, the dastan was considered not only as a work of art, but also as a means of folk upbringing, a social phenomenon that shapes national identity.

In Central Asia, the art of bakhshi is not a simple form of oral creativity, but an expression of the cultural genetics, historical memory, and spiritual and moral worldview of entire peoples. This art form has been formed and refined over the centuries, branching into distinct schools based on various national traditions and cultures. Uzbek, Karakalpak, Turkmen, Kazakh, and Kyrgyz bakhshi schools differ from each other in their unique melodies, artistic styles, diversity of themes, and performance art, but the common idea that unites them is the glorification of the spirit of the people, the preservation of history, and the preservation of spiritual heritage.

Even in the most difficult and glorious days of the people's life, bakhshis, through the power of words, awakened the national spirit, and with their dastans, they glorified human qualities - courage, loyalty, bravery, patience, and love. They have become dear and reliable representatives of the nation's spirit. The art of bakhshi is so deeply rooted that it was born in the hearts of generations and continues to live in the hearts of generations.

In today's era of globalization, the issue of national self-awareness and the preservation of cultural heritage is becoming increasingly relevant. From this point of view, the art of bakhshi is not only a means of aesthetic education, but also a powerful means of awakening public consciousness, giving the younger generation national pride and spiritual immunity. After all, only the deeper each nation understands its cultural roots, the more it can find its rightful place in the global arena.

For the peoples of Central Asia, the art of bakhshi is a school of life, a source of upbringing, a school of artistic thought, a history of the soul. Studying it means communicating with history, and developing it means sharing spiritual light with future generations. Therefore, a deep study of the art of bakhshi, its preservation and revival in modern conditions is our historical, spiritual, and scientific duty.

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