

CHARACTERISTICS OF THE ART OF BAKHSHI**Jumanazarov Umurzok Abdurazzoqovich**

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Annotation: This article talks about the concept of bakhshi and bakhshi, art of bakhshi, complex professional creator of bakhshi, classification of bakhshi according to ability, khalfa and short story.

Key words: bakhshi, art of bakhsh, creator, classification, khalfa.

Performers of all types of epics were generally called bakhshis. Folklorist H. Zarifov emphasizes that the word bakhshi is a Mongolian word that means teacher, enlightener. Bakhshis played a large role in folk life, singing the ideal dreams and hopes of the working masses in epics. Possessing an amazing power of memory, folk bakhshis reflected socio-political life in epics with high feelings and high hopes and aspirations, making history artistic. Although the word bakhshi is considered a common name for people who perform epics, a high form of oral artistic creation, and pass them on from century to century, and who themselves create new works on the basis of epic traditions, it was used in different regions with its own specific term and name. Doston singers are called yuzbashi in Surkhandarya, bakhshi in Kashkadarya, sozanda in Tajikistan, sannovchi in the Fergana Valley, and poet in the Samarkand oasis. Also, in the part of the republic inhabited by Kazakhs, Kyrgyz, Karakalpaks, and Turkmens, the words akhun, aqin, jirchi, and jirov also mean an artist who sings doston. Although these terms generally refer to doston performers, the word poet is broader in meaning. If the word bakhshi refers to a performer of traditional doston, a poet refers to a creator who, in addition to singing epic doston, can also create modern terms and new doston. However, this should not lead to a firm conclusion that all folk artists who are called poets have this quality or that folk singers who are called bakhshi cannot create new variants and new works. For example, Kadir Rakhimov, who performed traditional epics with great skill, created more than a hundred terms and about a dozen doston, but gained fame under the name Kadir bakhshi. Or even those who know 2-3 doston can be called poets. This depends on how the singer of the folk epic is called in that region. Therefore, in recent years, it has become customary to call those who, along with performing traditional doston, also create new works as bakhshi-poets.

The art of bakhshi is extremely complex, and mastering it requires a strong memory, extraordinary abilities, composition, musicianship, and a melodious voice. If any of these is lacking, it is difficult for a bakhshi to be recognized as a creator and be recognized by the people. A bakhshi's memory is extremely sharp, requiring him to be able to remember what he heard. The text of the doston performed by the teacher, the method and way of performing it, and the musical melodies should be familiar to the student. Since doston were performed to musical accompaniment, the bakhshis were required to know the soz (dombira, kubiz, dutor) well, to learn various melodies, and, if necessary, to create new melodies themselves. In order for the listeners to hear and pay attention, the text had to be sung in a melodious, pleasant voice, adapting it to its characteristic musical melodies.

When singing doston, the bakhshis used the traditional types of soz suitable for the region in which they lived. For example, in Kashkadarya-Surkhandarya, the dombir was larger in size, in Samarkand, the small type was used, in Karakalpakstan and some parts of the Fergana Valley, the kubiz, and in Khorezm, the tor and dutor served as the main instruments. Folk artists such as Ergash Jumanbulbul and Umarqul Polkan, although they skillfully recited the texts of epics, were called poets by the people, not bakhshi, because they did not play the dombira.

In Uzbek folklore, bakhshis are divided into three groups according to their repertoire, performance skills, and creativity: 1) amateur bakhshis; 2) performing bakhshis; 3) creative (badihaguy) bakhshis.

Amateur bakhshis know how to partially recite words, perform three or four terms, and sing excerpts from epics, sometimes epics with small plots. Nowadays, when the process of dostonikism continues to fade, amateur bakhshis make up the majority. They are not well versed in epic traditions.

The performing bakhshis have studied the texts of some epics created by themselves well and are able to sing them with words. Their repertoire includes 4-5 epics and terms. During the singing of the epic, they can make short changes to the text based on the state of the listeners and the demands of the audience. They have understood the procedure for singing the epic, the task assigned to the dostonik, and the preservation of the tradition that has been preserved.

Badihagoy or creative bakhshis are extremely capable and gifted folk talents who demonstrate the development and perfection of the art of epic writing, who have made a significant contribution not only to preserving epic traditions, but also to their development. They perfectly know the way and method of performing the text of epics created by themselves. At the same time, the listeners, at their own discretion, can introduce new episodes into the doston they are singing, lengthening or shortening the events as desired according to the needs of the audience. Creative bakhshis, having sung from 20-30 to 60-70 dostonans to their full potential, can also create new versions of the doston, new dostonans that reflect the characteristics of the era in which they live, and many terms. Ergash Jumanbulbul oglu, Fazil Yo'ldash oglu, Polkan poet, Islam poet, Sherna bakhshi, Abdullah poet, Umir bakhshi, Kadir bakhshi, Qahhor bakhshi, Kara bakhshi, Chori bakhshi, Khushvaqt bakhshi were considered to be such creative artists. They sang in any circumstances and situations, taking into account the mood and interest of the listeners. Currently, creative Bakhshis are a very small minority, with more than ten representatives living and working in Kashkadarya and Surkhandarya, and partly in Karakalpakstan.

For centuries, the masters who brought the epics to life paid special attention to the education of Bakhshis. As a result, the tradition of apprentices to teachers was formed. According to tradition, the Bakhshi teacher would travel from village to village, among the people, interested in singing epics, who could play the drum melodies, and who knew how to recite the terms. Or, when parents recognized their child's talent, they would assign their child to a Bakhshi teacher who had gained a reputation in the community. The student was raised in the teacher's house for 2 to 4 years. He would go with the teacher to epic parties, weddings, holidays, and parties, learning to recite words, perform epics, and master the texts. Gradually, the master recited excerpts from the epics he had sung to the student. He observed his attitude to the word, allowed him to recite the epic in some small circles, the master taught the student the secrets of epic writing, and by performing small tasks, he knew the student's ability in every way, and after repeated tests, if he saw it and believed it, he blessed the student as an independent epic writer.

The student took the word in his hand, enriched his repertoire with the epics he had learned from the master, and entered the circles, he strictly adhered to the tradition of reciting epics. Because the epic was not recited wherever and whenever he wanted. Initially, the listeners of the epic had to gather in a house for a feast, a circle, a wedding, or a holiday. People who were tired of the hard work of the day would listen to more epics at night, in late autumn and winter, and have cultural rest. Before starting to recite epics, the bakhshi would enter into spiritual communication with the listeners. To do this, he would first play melodies on the drum, then sing one or two lines. When the audience liked the melodies and lines and was asked to sing an epic, he would describe the epics in his repertoire with the traditional phrase "What shall I say?". For example, Kadir bakhshi Rakhimov used the phrase "What shall I say?" to describe more than seventy epics he knew:

Shall I tell you about the lover "Kholbeka",

"Tohir-Zuhra" about the cradle that gave flowers,
 "Yusuf-Zulayho" about the youth that passed away and sighed,
 "Leyli-Majnun" about the youth that wept bitterly.
 "Bastam" passed away, blind in both eyes,
 "Rustam" passed away, powerful in this world,
 Or should I say, the lion of the call,
 A light that casts a spell on the enemy.
 "Goroglin" itself has thirty poems,
 "Avazkhan" is fifteen poems,
 Masters who could not reach in two months,
 "Gulnozkhon" that has remained even after being mentioned.
 Should I talk about "Hasankhan" or "Ravshan",
 Or "Bogi Gulshan" where "Nurali" roamed,
 Whether it is "Kuntugmish" or "Oychinor",
 Or the glory of our era,-
 He explains in a consistent manner, and at the end he addresses the listeners:
 The sun melts the snow of the mountain,
 I have told you what is in my poem,
 " Which one do you prefer,
 Praise that excellent one.-

He encourages the listeners to choose the dostan they are interested in. Most people prefer to hear whichever dostan they prefer, and the Bakhshi begins to perform that dostan. Although the preparation for starting to recite a dostan is common to all Bakhshis, it is natural that there are differences between regions. For example, the bakhshis of Samarkand and Bukhara first recited one or several terms and then moved on to singing a dostan after "What shall I say?", while in Khorezm they began a dostan after an excerpt from a dostan or a pandnama. Preparation for reciting a dostan was more complicated and extremely demanding in Surkhandarya and Kashkadarya. The bakhshis of these oases first demonstrated their musical skills by playing the dombira in three tones, checking its sound and intonation, then recited the traditional term "Dombira" and praised its sound, praising it as the main tool and source of inspiration in the performance of the dostan. One of the next 2-3 terms is about the world, its beauty and transience, or in the form of advice, while the other is aimed at artistically praising a person who organized a round table or a feast. In this way, when the bakhshi and the listeners established a strong spiritual connection during the performance of melodies and terms, they moved on to the term "What shall I say?" and from there to the dostan. This tradition is still followed by creative bakhshis.

Depending on the interest, desire, and wishes of the listeners, the bakhshi sometimes lengthened and sometimes shortened the events of the work. It was necessary to maintain discipline during the performance and listen without disturbing others. If any listener sat incorrectly, stopped talking, fell asleep, or committed any other inappropriate behavior, the bakhshi would artistically include him in the song during the singing of the events of the dostan, calling for vigilance and order.

At the same time, if the bakhshi does not tell interesting stories, if he does not tune his voice to the diverse melodies of the drum, if he does not captivate the audience with his talent, talent, composition, musicianship, and eloquence, then he has not been heard. The bakhshi is inspired by the audience, and the audience gives strength to his singer.

When the bakhshi sang dostans at weddings and performances, they never assessed their services and demanded a fee. Perhaps each village, village, or household paid a fee based on its capabilities and local customs. Since there was either a kurash or a kopkari (goat) at weddings held in Surkhandarya-Kashkadarya, the bakhshi was paid the average prize given to a wrestler or a rider in this kurash or kopkari performance. This was solved by giving a gift of material

(instead of a tunic), a sewn tunic, a goat or a lamb. If the host was poor, the bakhshis did not receive any payment, but rather prayed for the host or the owner of the house.

Along with the bakhshis, the caliphs and storytellers also have a special role in transmitting Uzbek folk epics from ancestors to generations.

The caliphate exists only in the Khorezm region of our republic. In this region, the traditions of the caliphate can be divided into three groups according to their essence:

1. Creative, poet-caliphs. This group includes such creators as Khanim khalfa Suvchi Saidamat kizi, Onabibi Otajonova, Ojiza Sobirova, and Anash khalfa. These khalfas knew the full text of folk epics by heart and were able to sing them to the rhythm of music. At the same time, they were also engaged in artistic creativity and created wonderful poems.

2. Performer-musician khalifas. This group includes khalifas such as Sorakhon Ollaberganova, Sorabibi Ahmedova, Sorabibi Jumaniyozova, Ullibibi Boyjonova. They do not engage in reciting the full text of the epics by heart or from books, but only recite folk songs and some poems from the epics to music. They are organized into a certain ensemble, and are accompanied by a harmonist, they serve at weddings and events with the participation of three people, consisting of a circle player and a dancer.

3. Storytellers, reciters of epics who read them expressively. This group includes such caliphs as Niyozhon Musaeva and Sona Eshmatova. They read epics only from memory or from books. Caliphs in this group do not necessarily have the ability to sing. In addition, while the caliphs in the two groups above serve only at weddings and banquets, caliphs in the third group participate in both weddings and holidays.

Storytellers are people who promote folk books, introduce people to the universal and national ideas contained in them, and promote noble qualities. Talented, gifted, literate people of their time reworked folk epics, interesting written literary sources, and religious books within the framework of their own worldview and artistic thinking, creating new versions. These works, which idealized the exemplary actions of these particular prophets or saints, wise men or incomparable heroes, were read aloud in homes, teahouses, neighborhoods, markets, in short, in places where people gathered. The interestingness of the text being read or recited, the expression of people's thoughts, struggles and aspirations, the subtle nuances in the narrator's voice, melodies, and the unique recitation in prose and verse passages attracted listeners.

There are countless wonderful examples of folk books in the history of the Turkic people, in particular the Uzbek people. Works such as "Ibrahim Adham", "Bobo Ravshan", "Hazrat Ali", "Yusuf and Zulayho", "Leyli and Majnun", "Farhod and Shirin", "Vamiq and Uzro", "Sayful Malik", "Hikoyati Gorogli Sultan", "Nuralinining Bandi Bolishi" have taken a strong place in the repertoire of storytellers. While storytellers developed in cities, bakhshis were widespread in villages and villages.

Although the role and merit of the singers and performers of folk epics and folk books, bakhshis, caliphs and storytellers, in the emergence of new variants, the creation of new epics, and the enrichment of epic traditions, bakhshis, who had the talent of art and creativity, played a special role in creating new versions. With their great merits, the epics were polished and absorbed the spirit of the times and the aesthetic thinking of the people. The truly talented and gifted Bakhshis, who were the true talents of the people, while preserving the collective tradition, artistically incorporated the changes and innovations in the social environment in which they lived into epic epics with great care, skill, and subtlety. They reduced the passages that were not typical for their time and did not serve social progress or universal ideas, and in this way made a great contribution to the perfection of epic studies.

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