

ACTIVITIES OF EPIC SCHOOLS IN SOUTH UZBEKISTAN.  
(IN THE EXAMPLE OF THE 20-30s OF THE 20<sup>th</sup>-CENTURY)

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**Abstract.** This article describes the specific aspects and mentor-apprentice systems of the Kamay, Sherbod, Chirakchi, Boysun, Guzor schools of epics that operated in the southern regions of Uzbekistan. Information about the life activities of prominent representatives of these epic schools is provided.

**Key words:** Epic schools, bakhshi, dumbira, dutor, kobiz, "Alpomish", "Gorogli", "Guli khiromon", "Kironkhan", "Saydimkhan", "Kuntugmish", the master-disciple traditions.

Art is a component of the spiritual culture of mankind, and it began to appear at the first stages of the development of society. Types of art such as fine art, architecture, music, theater, cinema, and fiction reflect past, present, and future events and events based on their own methods. In the southern regions of Uzbekistan, bakhshis, hafiz, and dancers performed their art at weddings, parties, Navruz, and harvest festivals. National singing, which is a creative product of the musical art of the Uzbek people, has been passed down from generation to generation in the oral tradition and developed in the teacher-disciple system. In Uzbek national singing, the Surkhandarya-Kashkadarya oases are distinguished by their epicness.

Bakhshi schools operated in Sherabad, Boysun, Qamashi, Chirakchi and Guzor regions of Kashkadarya and Surkhandarya oasis. A number of research studies have commented on epic schools in the oasis of South Uzbekistan. For example, folklorists such as H.Zarifov, M.Afzalov, M.Saidov, T.Mirzayev, M.Murodov, A.Kahhorov, A.Yergashev, in their research, schools of Sherabad, Beshkuton, Kofrun, Chirakchi, Kamay, Bakhsh poets in epic writing provides information about the preservation of the tradition of mentor-apprenticeship [1:72]. The Kamay school of epic poetry has gained special importance in the art of the Southern oases in its development. More than 60 Bakhshi-poets created in the Kamay epic school, and they had their own styles. Abdukarim Juyruq from Qamay, Mulla Kholnazar, Aynazar, Jora Bakhshi, Tolak Shair, Shamir, Elmorod and many other Bakhshis are representatives of this school [2:44].

One of the unique aspects of the Kamay epic school is that the Bakhshis mostly performed epics of the "Alpomish" and "Gorogli" series. The method of performance of representatives of each epic school was different from each other. While the authors of Kamay (Kamashi) have a characteristic of bookishness, the representatives of Guzor, Dekhkanabad bakhshis and Sherabad schools prefer to sing based on antiquity. Representatives of the Kamay school were in constant contact with the Bakhshis of Guzor, Dekhkanabad, and Karshi districts.

The second epic school in southern oases is related to Chirakchi district. It is recognized in the researches that the inhabitants of this district have been engaged in animal husbandry and agriculture since time immemorial. Therefore, we can say that among the people who lived in this area, singing epics by Bakhshis was a tradition. Because the art of epic writing and giving is more popular among the population engaged in cattle breeding and agriculture. Bakhshi poets such as Rajab poet, Mardon poet, Togay poet, Shomurod Togayev are representatives of the Chirakchi epic school. Abdullah, one of the talented representatives of this school, is a poet. Folklorist H. Zaripov, who specially observed the work of Abdulla poet, admits that he heard the epic "Alpomish" performed by him during the folklore expedition in 1929 and that he performed it with great skill. The services of

Rajab poet, Kholnazar poet, Iskandar poet, Tora poet, Hamro poet Ergash oglu were great in the development of Chirakchi epic school.

The work of Kashkadarya and Surkhandarya Bakhshi-poets became an integral part of the all-Uzbek epic. Sherabad, Qamay, Chirakchi schools of epics produced such talented artists as Khonnazir, Iskandar, Khidir, Abdukarim, Baba poet, Kozim Yuzbashi, Ernazar Gobon [3:28].

Bakhshis performed a certain service in the preservation and development of masterpieces of folklore by singing epics and thermals with dumbira, dutor or kobiz. While the Bakhshis of Kashkadarya and Surkhandarya oasis continued the tradition of teacher-apprenticeship, they sang epics such as "Alpomish", "Gurug'li", "Rustamkhan", "Kuntug'mish", "Hasankhan", "Avazkhan" from generation to generation. those who gave spiritual nourishment to the people. At the beginning of the 20th century, Alim Yuzbashi, Shernazar, Mardon, Rajab, Bobonazar, Kholiyor created folk dances. In the 1930s and 1940s, Abdullah was the son of the poet Nurali, Umir was the son of Safar, Rajab was the poet, Togay was the poet, Bazar was the poet, Chori Bakhsh was the son of Koldosh, and Daniyor was the son of Murad the poet. 'li, poet Kozi, son of Tom poet Chorshanbi, son of Bazar Sherqul, son of Khudoyqul poet Yakhasboy, Heydar Hafiz, talented drum player Yusuf Torayev, son of poet Hazratqul Khudoyberdi Many poets served the people. One of such epic poets is Abdulla, the son of the poet Nurali. In 1936, the title of "People's Poet of Uzbekistan" was awarded to the son of Abdulla, the poet Nurali (1874-1957) from Kashkadarya [4:417]. In 1937-1938, folklorist scholars Abdulla poet Nurali son of "Alpomish", "Khush Keldi", "Malikai Ayyor", "Guli Khiromon", "Kironkhan", "Saydimkhan", "Kuntug'mish" wrote more epics. Chirochilik Togay poet (1893-1976) memorized 100 epics from the "Gurugli" series, loved to sing "Alpomish" and "Yusuf Ahmad" epics. The poet Togai, whose creativity is on the rise and is becoming more and more close to the hearts of the people, was unjustly accused by the Soviets, and the poet, who fled to North Kazakhstan in 1930 and to his own country in 1932, was enslaved and exiled to Siberia with all his family members [5:48]. In the late 50s, Togai poet was acquitted like many other victims of repression and returned to his country. Among the bakhshis that have entered the language of the people of Uzbekistan, Bazar Bakhshi Amon son (1908-1970) from Kamay has a worthy place. He created more than a thousand thermas and songs and enthusiastically sang epics such as "Malikai Ayor", "Alpomish", "Shirin va Shakar", "Kelinoy" among the people. Heydar Hafiz, a skilled performer of folk songs, was born in Beshkent district in 1874. He loved singing the ghazals of classic poets such as Navoi, Mashrab, Mukimi, and the epic "Zaynul-Arab". In 1937, Haidar Hafiz was imprisoned as an enemy of the people. Initially, he was imprisoned in the building of Abdulazizkhoja madrasa, which was converted into a prison in Karshi. Then he was sent to Tovoqsoy prison in Tashkent. In 1938, Hafiz died in prison at the age of 63 [6:65].

Another epic school with a unique methodological direction is the Sherabad epic school. In the epic of Sherabad, the school of Sherna, named after the poet "Surkhan nightingale", took a special place: this school was the son of Mardonkul Avliyokul, Umir Safarov, Normurod bakhshi, Akhmad bakhshi, Jora Eshmirza's son, Nurali Boymat produced about 20 epic poets like his son [7:36]. M. Afzalov in the article "Poets of the Uzbek people" paid particular attention to the epic skills of the son of Shernazar Berdinazar and the teacher-student relationship. "Sherna is one of the most eloquent and eloquent artist-poets of her time, and she claims that there was no teacher who was equal to her in training students. The poet Shernazar went to Surkhandarya, Kashkadarya, and even to some cities and villages of Turkmenistan, telling stories and surprising the audience. The poet Sherna is one of the famous representatives of the Sherabad school of epics, which trained many epic writers.

In 1945, employees of the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan carried out a folklore expedition in Sherabad district. In the course of this event, many bakhshi-poets are identified and epic variants are recorded from their repertoires [8:46]. The most talented representative of the Sherna school, Mardonqul Bakhsh Avliyqul, created

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more than 20 traditional epics and hundreds of modern poems. In 1937, he was imprisoned as an enemy of the people. One of those who took a special place among the scholars of the Sherabad school of epics is Khudoykul. He lived and worked in 1871-1964. During the years of the rule of the Soviets, the ideology of the Soviet state plays a leading role in the work of the Bakhshis. Because in these periods, the epics performed by the Bakhshis show exaggeration of the policy of the Shura state. Bakhshis who did not support the policy of the Soviets were banned. They were given various trainings. For this reason, in the works of the Bakhshis, collections and olans were created that glorified the Shura state. Writers such as Bobomurod Daminov, Shamsi Oston, Bahrom Sharif, Oston Urak, Jabbor Makhsumov, born in 1913, created as much as possible in the field of literature.

So, in the 20s and 30s, epic schools occupied a special place in the spiritual and cultural life of the people of the southern regions of Uzbekistan. Many Bakhshi poets created in Sherabad, Qamay, and Chirakchi epic schools. Epics were sung in them based on the tradition of mentor-student. Each epic school developed based on its own style and traditions. Although under the influence of communist ideology, many bakhshis were active in the years under study. In the national singing of the Uzbek people, the work of Bakhsh poets has been preserved to this day, even though they were under difficulties and pressures.

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