



## CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY

Journal homepage: <https://cajssh.centralasianstudies.org>



### The Formation Process of the Art of Bakshi in Surkhandarya

Nasriddinova Nozima Khayrullayevna

Termez State University, independent researcher

Absatova Gulnara Abdusalom kizi

2nd year student of Musical performance: folk instruments in Termez State University

#### Abstract:

This article provides information on the formation of Bakhshi art in Surkhandarya and the state of this art in the Soviet period, the activities of Bakhshi poets in the development of the field, and the repertoire of oasis Bakhshis based on specific sources.

#### ARTICLE INFO

##### Article history:

Received 20-Jan-23

Received in revised form 22-Jan-23

Accepted 26-Feb-23

Available online 27-Mar-2023

**Key word:** Oasis, bakhshi, dombira, art, terma, epic, teacher, student, school, tradition.

The land of ancient Turan has long been considered one of the places where folk art flourished at a high level. Bakhshchilik is considered one of the oldest forms of art in the lyric-epic genre of our people. In Uzbek folklore, epic centers such as Bulung'ur, Nurota, Narpay, Qamay, Kurgan, Khorazm, Shahrisabz, Sherabad, Chirakchi are recognized as schools of bakhshi [1]. Among these epic schools, the Sherabad epic school has a special place.

When the first foundations of the Sherabad epic school were established is still considered one of the controversial issues. Because there is no information about Bakhshi poets of the oasis in any historical source. However, the first roots of philanthropy date back more than a thousand years. As a proof of our opinion, we can say that the term bakhshi is a Mongolian word that means enlightener, teacher, and if we take into account that the word bhikshu was used in the ancient Sanskrit language to refer to qalandars or dervishes, the history of the formation of this art form is even more ancient [2]. In any case, the history of Sherabad epic school covers several hundred years. If we rely on the information that has reached the present day, we can learn that the formation of the Sherabad epic school is associated with the name of Sherna Bakhshi, that is, Shernazar Berdinazar's son.

But we have very little information about Sherna Bakhshi's teacher Kasim Kor Bakhshi. In addition, Qasim received education from Baba Bakhshi, a blind man. Sherabad epic school differs from other epic schools in our country with its repertoire, performance style of bakhshis, types of epics, variety of epic plots. The performance style of the Sherabad epic school is based on muffled voice, which is not prominent in other epic schools. The geographical range of the Sherabad school of epics is quite wide, and this school includes several districts of Surkhandarya, Kashkadarya regions, as well as the regions of South Tajikistan and South-West Turkmenistan, as well as the districts of Northern Afghanistan inhabited by Uzbeks. [3]

Epics such as "Golden Pumpkin", "Malla Merchant", "Zayidkul", "Ollonazar Olchinbek", "Oychinor", "Kelinoy", "Khubrsana", "Tashbosar" are not featured in the repertoire of other epic schools [4]. The poets who joined the Sherabad school of epics: "Alpomish", "Goroghli", "Kuntug'mish", "Hasankhan", "Avazkhan", "Nurali", "Yunuspari", "Misqol pari" sang epics in their own style.

The first information about the epic tradition in the Surkhan oasis was recorded in the diaries of the Russian orientalist E.F. Kal. In 1890, when he stopped in the village of Salihabad near Termiz, Amonnazar Bakhshi, who belonged to the bell clan, sang a story to him for three hours without stopping. Later, the folklorist scientist Hodi Zarif, who studied E.F. Kal's diaries, noted that the epic sung by Amonnazar Bakhsh could be the epic "Alpomish" [5].

Sherna Bakhshi, son of Mardonokul Avliyaqul, son of Umir Safar, son of Normurod Bakhshi, Ahmed Bakhshi, son of Nurali Boymat, son of Kholiyor Bakhshi, Mamarayim Bakhsh, son of Yusuf Otagan, son of Eshqabil Bakhsh, son of Boriboi Ahmed, son of Ermamat Bakhshi Badal, son of Ulash Bakhshi from the school of epic poetry of Sherabad . , Baykul Bakhsh, Boymurat Bakhsh, Nazar Bakhsh, Eson Bakhsh, Jora Bakhsh and dozens of other great Bakhsh poets.

Shernazar (Sherna) Bakhshi is considered one of the founders of the Sherabad epic school. He created at the same time as Bakhshis such as Sherna Kasim Yuzbashi, Alim Yuzbashi, and Kholmurad Kasim's son. At the age of 17, Sherna won a contest with Niyozali, the famous bakhshi of Sherabad Bey [6]. Sherna Bakhshi has gained a lot of fame in Guzor, Boysun, Sherabad, Denov and Hisar districts. There are more than fifty epics related to the name of Sherna Bakhshi, of which more than 20 epics have been recorded. The centurion of Shotora (1887-1947) is also considered one of the typical representatives of the Sherabad epic school.

Shotora Bakhshi learned the secrets of bakhshi from his father, Baiqul Bakhshi. Baiqul bakhshi was one of the famous bakhshis of his time, and even in the presence of Amir Muzaffar, he got permission to sing epics several times [7].

Shotora Bakhshi sang about forty epics belonging to the series "Alpomish" and "Goroghli" with special skill. In addition, it is recognized by folklorists that the epics "Yodgor", "Shodmonbek", "Savdogar" belong to Shotora Bakhsh. Another mature bakhshi of the Sherabad epic school is Umir bakhshi Safar. Umir Bakhshi learned by heart more than 20 epics and more than a hundred terms. The epics "Suluvkhan" and "Oyparcha" are recognized as epics belonging to Umir Bakhshi [8]. One of the Bakhshis who left an unforgettable mark on the Sherabad school of epics and was able to create a new foundation of this school is Mardonokul Bakhshi, the son of Avliyokul (1889-1975). . Mardonokul Bakhshi enriched the "Alpomish" saga with new plots. In particular, Alpomish's relationship with Tovkaoyim, the daughter of the Kalmyk king, is characterized by the fact that it is concentrated in the repertoire of Mardonokul Bakhshi.

Mardonokul Bakhshi is considered one of the teacher bakhshis who brought up many students. For example, Tashmurod son of Tora from Denov, son of Ashmurod Sherdon, son of Rahim Bakhsh from Angor, son of Chori from Qiyam Bakhsh, son of Ulash Bakhsh Ghozi from Boysun, son of Hayitnazar from Saidali from Sherabad, son of Ahmad from Bori Bakhsh are students of Mardonokul Bakhsh [9]. Another outstanding representative of the Sherabad epic school is the son of Ermamat Bakhshi Badal from Boysun. Ermamat Bakhshi is originally from the village of Robot and belongs to the black-necked clan of the bell clan. Ermamat Bakhshi learned the secrets of drumming from his father Badal Baba and father-in-law Mergan the hunter. Ermamat Bakhshi is well-versed in Arabic and Persian languages, besides, he has received lessons in religious science, so he became known as Mullah Ermamat Bakhshi among the people. Ermamat Bakhshi's works included more than twenty epics. In particular, he sang the epics "Alpomish", "Avazkhan", "Dallijon", "Kuntug'mish", "Misqol Pari", "Balogardon", "Bazurgan", "Kunduz and Yulduz" in his own style.

In 1938, Khudoykul Turdialiev from Gaza recorded terms from Ermamat Bakhsh. In the years after the Second World War, folklore scholars Muzayana Alaviya and Hadi Zarif came to Boysun and met Ermamat Bakhshi and recorded many terms and some epics [10]. The work of recording epics and terms from the members of the Sherabad epic school began in the late 20s of the 20th century. Ethnographer L.P. Patapov, linguist G. O. Yunusov and folklorist H. Zarifov, who visited the village of Padang in Boysun as part of the folklore expedition of the Institute of Scientific Research of Uzbekistan on July 17, 1929, noted that they heard the local Bakhshis singing an epic about "Kon'hirot botir Alpomish". Another example is that in 1929, the folklorist Hodi Zarif recorded the epic "Amir Kakhdi" and several terms from Abdunazar Bakhshi of Boysun. In 1945, folklorists H. Zarifov and Q. Muhammedov recorded the Surkhandarya version of the epic "Alpomish" from the son of Mardonokul Avliyoqul, who lived in Chigatoy village of Sherabad. Also, in 1956, from the son of Umir Bakhshi Safar, in 1958, from the centurion of Mamarayim, and in 1966, from the son of Bori Bakhshi Ahmed from Sherobod, Surkhan versions of the epic "Alpomish" were recorded.

Folklorist M. Afzalov, who visited the Surkhan oasis in 1945 as part of an ethnolinguistic expedition, in his article "Uzbek folk poets", while providing information about the information collected during this expedition, also touched upon the traditions of the teacher-apprenticeship of the Sherabad epic school.

However, during the reign of communist ideology and the Soviet government, along with many of our national values, the oral creativity of the Uzbek people was put under strict control. As much as possible, the people's desire to realize their national identity was regularly restricted by the control bodies of the center. For example, on February 21-22, 1952, the 10th Plenum of the Communist Party of Uzbekistan was held on the basis of a direct order of the Central Committee of the CPSU (b). In this plenum, the issue "The state of ideological work in the Republic and measures to improve it" was considered.

In the decisions of the plenum, folklore works, especially the "Alpomish" epic, were shown to be inherently harmful and against the people, because they "idealize" the past [11]. The plenum and the decisions made in it were a strong blow to the spiritual life of Uzbekistan. On March 26, 1952, a discussion of the epic "Alpomish" was held at the initiative of the leaders of the Institute of Language and Literature and the Republican Union of Writers, who were used to responding to the instructions of the center. Abdulla Abdunabiev, one of the authors who denounced the heroic epic "Alpomish"

through the "Pravda Vostoka" newspaper, spoke up and insulted and slandered the scientists and poets who researched and published the epic "Alpomish" [12]. After that, the folklore of the Uzbek people was persecuted again. The works of Bakhshi poets were not paid attention to.

So, the Soviet ideology was afraid of many national values of the Uzbek people, including the heroic epic "Alpomish" and the Bakhsh poets who sang it. Because, in this epic, the national identity and courage of the people are concentrated, and the Bakhsh poets who sang this epic called the people for unity, unanimity and not to submit to oppression. Communist ideology did not like such calls.

### List of used sources and literature

1. Author team History of Uzbekistan (1917-1991 years) Second book. - Tashkent: "Uzbekistan", 2019. - B 94.
2. Authors' team History of Uzbekistan (1917-1991) - Tashkent: "Sharq", 2004. - B 285-286.
3. Blessings from Moses. 2013. No. 3. - B 14-18.
4. Mirzaev T. An epic repertoire of folk songs. - Tashkent: "Fan". 1979. - B. 32.
5. Razzokov H Mirzaev T, Sobirov O, Imomov K. Uzbek folk oral poetic works. - Tashkent, 1980. - B. 72.
6. Surkhan Tongi newspaper April 16, 1999
7. Surkhan Tongi newspaper August 26, 1999.
8. Tursunov S, Kabilov E, Murtozoev B, Pardaev T. History of Surkhandarya. - Tashkent: "Sharq", 2004, - B 435.
9. Tursunov S, Pardaev T, Tursunov A, Togaeva M. History of intangible culture in the southern regions of Uzbekistan. - Tashkent: "Muharrir", 2012. - B 83.
10. Юсупалиева, Д. К. (2020). Основные направления политики Республики Узбекистан в отношении Европейского Союза. *Молодой ученый*, (40), 186-188.
11. Tursunov S, Pardaev T, Tursunov N, Murtozoev B. The history of the formation and development of the art of giving in Uzbekistan. - Tashkent: "Tafakkur", 2015. - B. 23.
12. Tursunov S, Rashidov Q, Boysun. - Tashkent: "Akademnashr", 2011. - B 343.
13. Zarifov H.T. K izucheniya uzbekskogo narodnogo eposa // Vopro sy izucheniya eposa narodov. - Moscow, 1958, - S 110.
14. Казаков О.С., & Алиева Э.А. (2021). РАЗВИТИЕ И ПРОБЛЕМЫ ПРЕДПРИНИМАТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ В СЕЛЬСКОМ ХОЗЯЙСТВЕ В УСЛОВИЯХ МОДЕРНИЗАЦИИ ЭКОНОМИКИ. *Экономика и социум*, (1-2 (80)), 6-13.