

SOUTH AND NORTH KHOREZM EPIC SCHOOLS

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Annotation:In this article we will talk about Khorezm epic schools and their peculiarities. It is said that the ethnogenetic history of the people has a significant impact on the formation of different schools of epic poetry, as any ethnic group preserves its ancient traditions, which can be clearly seen in the epic schools of Khorezm. Also, art critic B. Matyokubov in his pamphlet divided the Khorezm epic into three shops based on the information given by Bola Bakhshi, folklorist S.R. Ruzimbaev also commented on Khorezm epics, Bakhshi schools, and there are two traditions of epic poetry in the oasis. The article is analyzed on the basis of the classification of traditions of epic poetry of South and North Khorezm, the similarities and differences of epic schools are proved by examples taken from Khorezm epics.

Key words:Epic, Khorezm epic schools, South Khorezm epic school, North Khorezm epic school, Khorezm epic stores, upper store, middle store, Osh (Lower) store, Khorezmbakhshi, Bola bakhshi, Oshiq Aydinpir.

Epic poetry occupies one of the main places in the spirituality of our people. "The bakhshis who sing it play an important role in perfecting the rare spiritual riches. They pave the way for the deepening of the ideological content of the work through the artistic processing of images that embody high human qualities"[1]. Bakhshi, with their high memory, singing ability, sensitive knowledge of the living language of the people, serve as a bridge in transmitting the centuries-old epic traditions, rich and colorful epics from generation to generation. "Although Uzbek bakhshis have the same ideological direction, the uniqueness of the epic repertoire, the style of performance and the same tradition in the song, they still have their own style, direction of performance, the nature of the repertoire. This phenomenon gives rise to epic schools." [2]

The ethnogenetic history of the people also has a significant impact on the formation of different schools of poetry [3]. Because any ethnic group keeps its ancient traditions stable. This can be clearly seen in the epic schools of Khorezm. Art historian B. Matyokubov, based on the information provided by Bola bakhshi in his pamphlet, divides the Khorezm epic into three shops (in the sense of shop-address, place, region).

High store. This store conditionally covers Lebob region (Chorjoi), Darganota, Pitnak districts of Turkmenistan. The melodies of these shopkeepers are moderate and the size of their dutars is similar to the Fergana-Tashkent dutars. From this shop grew Khojayozbakhshi, Amin bakhshi, Muradbakhshi, Eshniyozbakhshi and others. Its center can be conditionally designated as Hazarasp.

The **medium store** includes Khiva, Khonka, Yangiarik, Urgench, Koshkopir and Shavat districts. Its center can be conditionally designated as the city of Khiva. The tunes of these shopkeepers are lively and playful. Their dutori are also smaller than those of the upper and lower stores. Another characteristic of them is that the dutar is accompanied by a bouillon and a circle. Representatives of this store are Eshvoybakhshi, Matniyazgorja (Garibniyaz), Nurmamatlame and others.

So, the **medium store** is the main epic center in Khorezm and its representatives are Avaz bola, Nurilla Chigatay, Ernafasbakhshi, Matyokubkori, his sons Hasan and Sayidbakhshi, Bekjonbakhshi, Abdrimbakhshi, Usmonbakhshi (Grandfather of the bakhshi), Buvabakhshi, Jumanazarbakhshi and finally Bola bakhshi can be mentioned.

The **Oshok (lower) store** covers the lower reaches of the Amu Darya, such as Gurlan, Toshovuz, Old Urgench and Khojayli. Its center can be conditionally designated as the city of Mangit. Bakhshis of this region often sing epics accompanied by a solo dutar. One of the brightest representatives of the shop is Rizobakhshi, who is Feruz's original bakhshi. Ernazarbakhshi, Suyavbakhshi, Otajonbakhshi and others also sang epics in the same shop style[4].

The roots of the Khorezmian epic tradition are very ancient and complex. Migration processes were active in this country and as a result of the long-lasting intervention of the Persian and Turkic peoples, the traditions of epic poetry also evolved. This process lasted until the XX century. This issue has been analyzed in special studies[5]. Folklorist S.R. Ruzimbaev also commented on Khorezm epics and bakhshi schools. He noted that there are two epic traditions in the oasis:

1. Traditions of South Khorezm epics.
2. The tradition of epic poetry of North Khorezm.

In our work, we thought on the basis of this classification.

According to the author of this classification, the traditions of the "High store", which is the center of Hazarasp, were absorbed in the early XX century with the traditions of South Khorezm epic.

First of all, if we talk about the traditions of South Khorezm epic, the roots of this epic are very ancient. By the XI century, the intermingling of the Oghuz Turks with the Iranian-speaking population accelerated the process of Turkicization of the language and the substratum, which called itself Sart, merged with the Turkic-speaking superstratum to form a new ethnic group. Representatives of this group are the oldest generations of the Uzbek population speaking the modern Oghuz dialect, which is located in the southern part of Khorezm[6]. For this reason, it is natural that the traditions of the ancient Khorezmians have been preserved in the epic poetry of this region.

As early as the X century, the number of cities in the region reached 30. After Urgench, the cities of Hazarasp, Dargan and Khiva were formed. The stabilization of sedentary life in these cities and the growth of urban culture also had an impact on literature and the arts. The South Khorezm epic tradition mainly covers the areas inhabited by the Oghuz-speaking population. These include Hazarasp, Bagat, Yangiariq, Khanka, Urgench, Khiva, Koshkopir and the southern districts of Turkmenistan's Tashkent region on the left bank of the Amu Darya.

S.R. Ruzimbaev also includes Turtkul and Ellikkala districts on the right bank. However, some studies have shown that in this region, especially in the repertoire of the famous storyteller Kurbanboyjirov epics sung in two languages and epics sung only in Uzbek or Karakalpak emphasize the spirit of Karakalpak epic traditions Nurata, Kurgan and South Khorezm are folklore works that syncretically embody the traditions of the epic schools [8]. Therefore, although the territory of Turtkul and Ellikkala districts is mainly inhabited by Oghuz-speaking people, it is necessary to study their epic traditions.

The main features of the South Khorezm epic are as follows:

- a) bakhshi sings to the accompaniment of dutar and harmonium (soz), recently a narrow instrument has become a picture. Bakhshi is accompanied by a bulomonchi, gijjakchi and

doirachi. The narrator narrates the text of the prose, and in the performance of the poetic passages the circle is added to the narrator. Of course, in ancient times the main musical instrument was the dutar. Soz (harmonium) was brought by German mennonites who moved to the oasis after the Russians conquered the Khiva khanate in the last quarter of the XX century. It was first used by Kurbansozchi-Kurban Ismailov and Safosozchi-Safomuganniy. Then, from the bakhshis, the Kodirsozchi and the Jumyozsozchi performed an epic accompanied by harmonica, bulamon and gijjak.

Bola bakhshi has been singing on the net since 1928. The melodies of the South Khorezm epic are lively and playful. It also uses maqomufors. M.L.Sadokov wrote: "Khorezmsongs have a delicate, delicate and rhythmic tendency to dance" [9], referring to the melodies of South Khorezm. The richness of the melodies requires a circle instrument in the ensemble. Oral folk songs in Khorezm also correspond to epic melodies, c) The epics spread in this area are mainly of a biblical nature. That is why they have a volumetric miracle. Performance time is 2-2.5 hours.

The "Book of bakhshi" mentioned in Vamberi's work mainly served as a guide in the hands of Southern Khorezmbakhshis. The young bakhshis mastered the epics through short stories. Of course, the tradition of sharing oral repertoire also continued. In the performance of the epic, great attention is paid to the melody. Each song in the text of the epic was performed through special tunes. The musical melodies used in Southern epic poetry are unique. They are called the Shirvani method. Khorezm epic epos (melodies) are distinguished by their complete form, open singing, closeness to folk songs, connection with the events of the epic, a unique bright style. They have a unique name and categorization, such as makom and other classical melodies. According to Professor S.R.Ruzimbaev, based on the information provided by the pediatrician, in ancient times 72 melodies (letters) were used in the Shirvani style. More than thirty letters are currently in use. The naming of the epos took place for various reasons, and we received the following melodies: 1. Bobokhonim. 2. Galalaylim. 3. Gulandom. 4. Zorinji. 5. Munglizorinji. 6. Ilgor I. 7. Ilgor II. 8. Kirk mingilgor. 9. Ilgorsarpardasi. 10. Mukhammasiftar. 11. Mukhammasidoston. 12. Mukhammasibakhshi I. 13. Mukhammasibakhshi II. 14. Nolish III. 15. Taka nolish. 16. Nomaboshi. 17. Naylarman I. 18. Naylarman II. 19. Oromijon. 20. Rakhmayla. 21. Sargardon. 22. Shokochdi. 23. Shirvoni I. 24. Shirvoni II. 25. Shirvani III. 26. Shirvani IV. 27. Eshvoy. 28. Eshvoyikurd. 29. Eshvoyi Urgench. 30. Koradali. 31. Iranian.

At the beginning of the story, the beginning of the letter (Mukhammasiiftar) is played. Then a song from the didactic poems Mashrab and Makhtumkuli will be sung.

At the end of the epic "Oromijon" and "Bartavuluforisi" will be performed. The trumpet is also used in these musical melodies. In the end, the game of wrestling is in full swing. Finally, the song "Tangisozi" will be played. This concludes the output of the bakhshis [11]. In ancient weddings, bakhshis served. They were accompanied by clowns and clowns. During the break, the clowns and clowns performed. Then the epic song continued. Until the 1950s, various bakhshi groups sang and performed at weddings in the region from Darganota in the east of the oasis to Old Urgench in the west.

In the process, Uzbek, Turkmen, Kazakh and Karakalpak bakhshis exchanged repertoire. The bakhshis, who performed epics in two or three languages, were quite numerous. In turn, a debate contest was held. The Golib bakhshis were presented with prizes such as horses, camels, oxen and skins. As mentioned above, the various schools for upper, middle and upper (lower) shopkeepers were active at the time. All bakhshi communities had a group of clowns. According to the memoirs of Shukrulla Yusupov, the son of Yusuf Mangit, a clown from Mangit, who

participated in the same group, his father Yusuf was a member of the group of clown Ahmad bakhshiMatnazarov from Mangit.

In the repertoire of clowns there was a tradition of demonstrating the narration of epics by famous bakhshis in a metaphorical way. Yusuf is a clown who is fluent in Uzbek, Turkmen, Kazakh and Karakalpak. But under a totalitarian regime, he is imprisoned on charges of mocking the languages of other nations, and the talented artist does not return from there. The Khorezmbakhshis always carried a group of clowns with them so as not to bore the crowd during the recitation of the epic and took turns to catch their breath.

At some weddings, Uzbek and Turkmen bakhshis hold recitation competitions. Such competitions are held regularly in the city of Vos-Boston (Tashavuzregion of Turkmenistan), where the tomb of AshikAydin, the shrine of bakhshis, is located. This tradition came to an end in 1994. The motto of this conference was the following verses from the "Khirmondali" branch of the "Gorogly" series of epics:

If you go from here to Boston,
Bless the Moon in love AydinPir.

At the 1994 bakhshi competition, bakhshis from Turkey, Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan and Karakalpakstan performed as guests to Turkmen bakhshis. The festival-competition lasted for two days and was attended by more than a thousand bakhshis. These traditions testify to the enthusiasm of our peoples for the art of bakhshi. The number of spectators at that conference was more than 150,000. Bakhshis were given unique gifts and applause. At these ceremonies, Bola bakhshi, along with his sons Norbek, Matyokub and Yetmishboy, sang his last favorite epics and died shortly afterwards.

When it is the turn of the song, it is accompanied by a circle or a student, and the poem is performed in two sound combinations. All songs in the performance of the epic "Avazkhon" were performed by parents - Bola bakhshi and Norbek. This tradition was also performed in the performance of the epic "Bozirgon". The songs in this performance were sung by Bola bakhshi and DoirachiSolayArtikov. Such a tradition is unique to the performance of the southern Khorezmbakhshis. Singing in two voices will help make the song audible to all the audience at the wedding. But it limits greed. It is possible that the tradition of singing in unison originated on the basis of a regular text after the epics were copied into the manuscript.

This tradition is not found in the performance of North Khorezmbakhshis. The tradition of singing epic poems by the North Khorezmbakhshis was previously performed in the inner (throat) sound. This is confirmed by the information of N.Muravyov, quoted in previous seasons, "I am the voice of my mother." This ancient tradition of their epic singing was abolished in the early XX century under the influence of Southern epic poetry. This tradition depends on the ethnogenetic features of the Uzbeks. The features of this tradition are as follows:

1. Bakhshis speak in the Kipchak dialect of Uzbek and sing in an external voice.
2. Bakhshi plays the dutar. Next to him, a bully and a squirrel will accompany him. The circle is not used.
3. The center of this school of epic poetry can be designated as the city of Mangit.

Bakhshi calls the melodies played in his letters the Iranian way. Musicologist B.Matyokubov speaks about the differences between Shirvani and Iranian music, noting that the main differences are in the musical points of the styles, from the naming of the epic to the melody, style, melody structure, use and definition of musical instruments [13]. Speaking of Iranian and Shirvani names, he connects the origin of these terms with the historical and cultural ties between Khorezm and Iran and Azerbaijan (Shirvan) since ancient times.

In the past, there were more than 70 musical tunes. Bakhshis call the melodies Shirvani. OshikAydin is the patron saint of Khorezmbakhshis. The teaching and apprenticeship traditions of the oasis bakhshis are of an international nature, and the Uzbek, Turkmen and Karakalpakbakhshis are in close contact with each other, and the multilingual nature is preserved. SuyavBakhshi sang in three languages, Bola Bakhshi and Kurbanboyjirov sang in two languages. Along with the Khorezmbakhshi ensemble, there were also clowns and drummers. The main place in the repertoire of bakhshi is occupied by the branches of the series "Gorogly", the epic "Oshik". Most of them have been mastered through manuscript narratives. However, verbal abuse has not completely disappeared. Verbal options are enriched with folk phrases, humorous plates, word games. In South Khorezm there are artists who can combine poetry and poetry. There is another peculiarity in Southern epic poetry that some bakhshis, especially Bola bakhshi, sing epic songs in unison with a doirachi or one of his students.

Shaybani Uzbeks, who migrated in the 16th century, live in northern Khorezm. They speak in a Kipchak dialect. The bakhshis in this area sing to the accompaniment of a dutar. It will be accompanied by a mess and a circle, the circle will not be used. They call the melodies Iranian. In this region, too, the melodies have special names and number 34. Some of them are identical with the Shirvani ways. In northern epics, the beginning and end of an epic also have distinctive features. But in both traditions, the show ends with a dance. Representatives of northern epics sang in an inner voice until the beginning of the twentieth century, after moving to the oasis. This is confirmed by the observations of N.Muravyov, who came to Khiva in 1822. For this reason, they first used the kobiz and then switched to the dutar accompaniment. In northern epics, the art of bakhshis of bakhshis is more active.

In turn, the range of epics in their repertoire is much wider. This can be clearly seen when comparing the oral version of the epic "Khuriliko and Khamro" performed by Tursunbakhshi with the manuscript. Bakhshi included in the text of the epic many phraseological expressions, proverbs and sayings, idioms related to the vernacular. Especially noteworthy are its internal medial formulas. In the speech of Sakrakhbakhshi, another representative of the Northern epic, this feature appears even brighter. His attention to the elements of saj, communication with the audience, communication in the form of invitations, commands, speeches, interrogations serve as important factors in the full delivery of the events of the epic to the listener. The use of internal medial formulas in northern epics is a common Turkish tradition, which is also present in the speeches of Azerbaijani and Turkmen bakhshis.

In fact, the history of this method should be traced back to the ancient epic. This tradition is fully reflected in the epic "Kitabi dadam Korkud". There is another tradition in some bakhshis living in the Shabboz areas, in which the performance of bakhshi and jirov is manifested together. Koshakur and Kurbonboy jirov from Turtkul and Musa bakhshi from Shabboz also performed Kirov. In general, the meeting of two traditions without mixing is the result of interaction and repertoire exchange.

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