

**CHARACTERISTICS OF KHOREZM FOLKLORE EPICS
(Bakhshi repertoire and performance skills)**

Otajonova Manzura Omonboyevna
*professor, doctor of science filology,
Ma'mun state university*

Sabirova Dana Davronovna
*Student of group 110 of the Academic
Lyceum of Urgench State University of Khorezm Region*
sabnas1@yandex.ru
+998948688084

Annotation: This article studies the emphasis on musical instruments and music in the performance of folklore epics in Khorezm. It also deals with the peculiarities of the melodies, melodies have their own names, and it makes difficulty and responsibility for bakhshis to memorize them. It aims at the investigation of the repertoire of bakhshis and performance skills as well. Furthermore, the article gives information concerning the following. Bakhshi must have faith and dynamic energy, zeal toward his profession. Suyav Bakhshi Muhammad Rahimkhan from Khorezm sang the epic "Erogli" at Soniy-Feruz for 21 nights, and even Amin Bakhshi from Poyarik sang the epic "Alpomish" for three months. It seems that the skill of the bakhshi depends on numerous things. Everything related with the art of singing folklore epics starts with tradition. Additionally, the tradition of singing folklore epics has passed on from generation to generation. The sequence of talented bakhshis can make all the folklore epics elaborate. The article provides examples of the conditions in which bakhshis develop their skills of singing folklore epics. The article also cites examples of the fact that the tradition of storytelling has been passed down from generation to generation over the centuries, and talented performers have constantly improved it, but the personal skills of the performer have emerged only in the context of tradition. Interesting information is given about the inability of the performer, who did not know the secrets of epic poetry, to show his skills, the fact that this mystery is mainly reflected in the composition of the epic, and in folklore it is called an epic pattern.

Keywords: bakhshi, bakhshi repertoire, performing skills, school of bakhshi, epic performance, handling, music, friendship, traditions of singing epic.

Doston is a great monument of our people. Many storytellers have contributed to its preservation over the centuries and its transmission from ancestor to ancestor. For this reason, "... with wide content, deep in meaning, diverse literal images, colorful artistic means, archaic and living vocabulary, grammatical features that researchers have not yet noticed, has been preserved for centuries by the rich folk tales" Hodi Zarif, a talented folklorist, is absolutely right when he writes. Indeed, the story is alive with its performer. Bakhshi, or khalfa, gives the soul to the details in the text of the story. However, this is not comparable to the section among the performers [2]. "His unique performance, talent and musical skills are evident in the performance of the section [3]. From this point of view, not everyone can achieve the level of a professional. "According to the aesthetic principles of the Uzbek people and all schools of thought, a true public teacher must first of all have a natural talent, that is, in the international

sense," Khudobergan ". [4] Therefore, Professor M. Saidov said: In order to be a story, it is necessary to have a literary text, music, a master of the art of memorization and composing. "[5] Of course, it is necessary for the performer of the story to have a high memory. Especially in Khorezm, in the performance of the epic, the main emphasis is placed on the music, and each melody has a special name, which puts more responsibility on the memorization of melodies. In addition, it is necessary to have faith and energy in their profession. Otherwise, Muhammad Rahimkhan II, Suyav bakhshi in Khorezm would not have performed the epic "Eroglu" at Feruz for 21 nights. Even the poet Amin, who was from Poyarik wrote the epic "Alpomish" in three months. Such real data now seems like a myth. The field of skill depends on many things, starting with tradition. The tradition of storytelling has been passed down from generation to generation for centuries. Talented people with artistic view have been constantly improving it. But the personal skills of the performer are revealed only in the context of tradition. A performer who does not know the secrets of storytelling will not be able to show his skills. This mystery is manifested mainly in the composition of the story. In folklore, this phenomenon is called an epic pattern.

According to Professor M. Saidov, the epic pattern and traditional formulas define the horse, the description of the race, the advice of the father, mother or an older person on the journey, let there be a way and answer to it, pride or pride in the battle, pride is always important. [7]. It serves as a ready-made size for the epic mold section. If he is a talented performer, he will add new films and enrich the plot. The epic pattern is organically connected with the composition of the story. Stylistic formulas, on the other hand, move from story to story. In the process, the tobara becomes more polished. Due to the romantic nature of Khorezmian epics, they rarely describe horses or races. These plates can be found only in the epics of the "Gurugli" series. In the "Lover" series, the definition of a horse and the description of a race are generally omitted due to the lack of an epic image of a horse. The definition of gyrat in the epic "Gurugli" is praised in a very high spirit.

Let me start by defining Bedov's horse.

His greed is three years old.

Horimas with feet, hooves from stone,

His eyes are on the top of the mountain, his neck is wide.

From the age of three to five,

The head that can't be touched when scratching,

Staring at around like,

The sound of whinny is better.

At the age of seven,

His enemies are scared of him.

In the midst of a high mountains,

He is a good hunter like an eagle

Bedov horse's dream is in his body,

Dear Shohimardon, my hand is in you,

Guruglibek is a servant of the God,

The head horse on the cattle is the fastest in the race [8].

In this story, performed by Bola bakhshi, Gurugli defines a horse in two or three places, praising the epic hero's devotion and love for the epic horse. In turn, the pride and pride of the epic mold can be seen. In his performance, Bakhshi eagerly sings the praises as if he were talking about himself. Fakhriya - a vivid picture of pride is given in the "Bozirgon" section of the epic "Gurugli". In it, Gurugli praises himself with great pomp and arrogance:

I rode on the eighteen junipers,
I rode, didn't have a dream
On the beds of gold,
I lay down, but couldn't sleep.

I worked on the day of battle,
I threw a lot with my enemy.
I fought with the enemy,
I did not leave a dream.

I've had a wonderful time,
I did not have any dream.
In The center of war,
I didn't feel well.

I won't live forever,
I don't know how much I live,
But I saw Shirvan and Iraq,
I didn't have any hope.

I ran away from the spots,
I crossed the river,
I stole pari from Eram,
I lost my temper.

Gurugli says: I rode a horse,
I shot seven elephants,
I drank wine for my friends,
I drank and lost my temper.

In this fourteen-volume honor, Gurugli praises all his activities one by one. Bakhshi tries to express their pride with a special emphasis. Because this part of the story is the plot of the story and begins the development of events. For this reason, in order to show the consequences of self-aggrandizement, the performer goes on to express the attitude of Aga Yunus Pari to Gurugli's veteran:

When Gurugli had finished saying this, Aga Yunus looked at the fairy and praised Gurugli as if he were a sailor, but he did not like the parizod.

When Parizod heard Gurugli's words, she slammed the door open and said: "Oh, Sultan Gurugli, you are so proud." I have twelve thousand Turkmen, I have twenty-four thousand, I have science,

I have no harmony. When my forty young men were with me, I took the land I had taken, I took the land I had plowed. He said that if you go somewhere and die, you will not have a brother or a grandfather in your footsteps.

Gurugli sat in a daze, heard the words of Zurud and lost his temper. In Saiston province, Salsol's son, Bozirgan Dagan, akan dadi, demanded a number, won, and besieged the fort for a week, saying that it was not a dream. If you don't believe me, a letter came to the gate, took it out and said no. Gorogly got up, saw the letter, knew that Bozirgon was left, and called his men to him. In the prose, the child enters into the psyche of the audience and influences them by describing the inner experiences of the protagonist.

Uncle Yunus listened to her husband's pride and was angry that not a single word of flattery was said to his name. In particular, Aga Yunus's words about infertility have a serious effect on Gurugli.

Bakhshi's statement is very important for the audience. They are looking forward to the direction in which the event will take place. In this way, the events of the story begin to develop. Bakhshi's mastery of artistic rhetoric takes the audience into a full story. Not all performers of the story can completely captivate the audience with the events of the work. To do this, the sector must be able to combine the power of words and words, to be formed as a person of high talent and skill.

Bola Bakhshi-Kurbonnazar Abdullayev uses various stylistic methods in oral art. In particular, in the series of short stories "Gurugli" more attention is paid to artistic speech.

Dialogue is a key factor in revealing the character, the inner feeling.

In the story "Marriage of Gurugli" there is an episode of the meeting of Aga Yunus and the couple of Aga Yunus, in which Aga Yunus is going to go to Chamlibel with the couple of Aga Yunus. At that time, the scene of his conversation with the old woman was very effectively expressed in the form of a dialogue in the language of the section. Here is an excerpt:

"Immediately an old maid was called. The old servant went out and returned to Gurugli. The victorious parizada said, "O Aga Yunus parizod, you are the human being you saw in the shower."

- The ball itself, said the parizod.

- If this is the case, the old woman listened to me. "But whether you accept my word or not, it's up to you, old lady."

"If you don't speak, I'll tell you," said the parizod.

"If I tell you," said the old woman, "this is the rest of humanity, you are a parizod." "Human beings are made of dust, and parizod is made of light. You are not right for each other," said the old woman.

"No," said the parizod, "I have given you my body in my right shower, whether it is soil or my enemy, shonga." Then the old woman said that human beings have other skills. If you go to San Adamzoda, you will be scared, you will fall, you will bake bread, you will clean the square, you will light a fire, these things will be in front of you, old woman.

- I agree with you.

"If you agree with me, there is another skill of human beings, and you don't agree with me," said the old woman.

- No craft, Daddy.

"One or two wives of this human being don't fly, they marry, they love each other," said the old woman. The girl, who agreed with everything, thought for a while.

He stood in the doorway and heard these words. After the last word, he was a little disappointed to see that the parizod was hesitant. Believing the old woman in this rumor, she is a bit of a jerk. The inner experiences of the two women are expressed in a very moving way in the form of dialogue. It is a picture of family life, mixed with various emotions typical of women, such as anxiety, caution, anxiety, jealousy, love, anxiety. But in the end, love prevails over all of this. This plate expresses the natural, flowing artistic part of the speech. Most importantly, the performer was able to identify the point that seriously affects a woman's feelings. Uncle Yunus is indifferent to all the objections of the fairy. However, when he heard the words, "Mankind is not satisfied with one or two wives, he will marry you," he hesitated. This episode is related to the mood of the woman, the part of which is included to evoke the inner feelings of the protagonist, and reveals a realistic picture, which evokes a vital feeling in the audience. Because the audience is interested in which side of the Aga Yunus Parish agrees, and looks at him with displeasure with Goroglu. There are many lexical methods in the artistic speech of the child, such as irony, sarcasm, shama, kesatik. In his repertoire, the epics of the series "Gurugli" occupy a central place. The artistic image, which is visible on the basis of oral speech, has its own colorful edges through the skill of the performer. In it, the national cuts and allusions in the oral speech of the Khorezm people are connected only with the vocabulary of the representatives of the Oghuz dialect. In the literary speech of the story "Avazkhan" the lexical meaning of the language was expressed in an original way through the skill of the section.

REFERENCES

1. Hadi Zarif. Great folk artist. // Ergash is a poet and his place in the epic. –T.: Fan, 1971. –P.8. (8-40).
2. Ruzimboev SR Notes on the epic. // Selection. –Urganch, "Khorezm", 2012. –P.222. (222-295).
3. Bozorov A. Questions of authorship and creative individuality of Bakhshi in the Uzbek folk tale. AKD. –T.: 1991. –P.15. (18).
4. Kahhorova Sh. The section is about the aesthetic ideal. / Issues of Uzbek folklore. Volume, –T.: 2015. –P.41. (40-44)
5. Saidov M. Artistic mastery in Uzbek folklore. –T.: Fan, 1969. –P.21. (264).
6. Mirzaev T. Epic and narrator. –P.47-48.
7. Saidov M. Epic patterns and traditional formulas in folk tales. // Problems of Uzbek philology. Scientific works of TashGu. вып. 362. –T.: 1970. –P.52.
8. "Gurugli". –Urganch, "Khorezm", 2004. –P.41 (476).
9. "Gurugli". –Urganch, "Khorezm", 2004. –P.358-359 (476).
10. "Gurugli". –Urganch, "Khorezm", 2004. –P.65 (476).