

Analysis of the Work of Surkhandarya Bakhshis

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Abstract. In this article we will talk about the role of national teams in the repertoire of folk poets. their range of topics is wide. It is said to have the following appearances. pre-epic terms, inter-epic terms, epic end episodes, epic epics, historical themes, today's heroes, various ceremonies, comic themes, etc.

Keywords: Folk art, baxshichilik, doston, ustoz, folk oral art, bakhshi bobo.

Folk plays an important role in oral creation. They are the deep thoughts that the singer expresses in different ways. This is how the scholar Muzayyana Alawiya describes it. "Dostonchi poet, jirov, bakhshi, musician, sannovchilar sing excerpts from epics, poems on various topics from 10-12 to 320-350 verses at weddings, trips, festivals, in general, in public places. This is called a national team.¹". The term is to collect in its own name. Usually, before reciting a story, it is said to attract the attention of the people, to arouse a certain mood in them, so that the narrator himself can set off, get excited, concentrate his thoughts, and so on. The terms are thematically diverse. But many of them are didactic in nature and call people to courage, patriotism, humanity, humanism, devotion and fidelity to love[4].

Thus, the terms are diverse in terms of subject matter. They may be related to the biography of the singer, to certain qualities of the heroes of the epic, to certain events, to certain circumstances. For example, Hoshbok says that Bakhshi Sodiq, who had been with his son for twenty years, "used to take him to weddings." Mamatrayim Bakhshi once told a story about "Pichcha Bakhshi".

He said that while Mamatrayim Bakhshi was singing at a wedding, a man came.

Both ears were missing, the nasal bone was broken, and water left a small sore on his face. He asked, "Give me a drum, too.[2] " Naturally, everyone's interest increased. It is not easy to get a drum in the hands of a famous bakhshi! Interest in Mamatrayim Bakhshi has also increased! "Who could this be? If he is disabled and has a knife, does he have to play the drums and tell a story? "

"Pichcha baxshi" began with the introduction of the team, as if taking into account the interests of the people.

Тоғларнинг боши суринди,
Ойдаи жамолим кўринди.
Мараздан бердим бурунди,

Манқадан ўлган бормикан?
Тоғларнинг боши булоқдир,

¹ Алавия М., Қырса̀тилган асар, III бет

Жигит чопади улоқди.
Босмачи кесди кулоқди,
Пиччадан ўлган бормикан?
Хўшназар дейди отимди,
Чечаклар бузди бетимди.
Оппоқ қордай жигит эдим,
К... талар жиртди кетимди!

The oppression inflicted on him by the oppressors of Khoshnazar Bakhshi put the oppression in a world of pain, and most importantly, with great skill.

According to Mamatrayim Bakhshi, Khoshnazar Bakhshi attracted the attention of the audience and all the attention was focused on him. People looked at his fate with pity, and admired his skill. Khoshnazar Bakhshi was extremely eloquent. After concentrating, he sang "Alpomish" and made those who didn't cry cry and those who cried laughed. Unfortunately, such a genius was blown away by the bitter winds of destiny, disgraced in the hands of the wicked, and nothing was left of him.

Wednesday Bakhshi Rahmatullaev (1932-2002) tells the following story:

"I've been singing at weddings since 1949. From the age of seven or eight, I used to look after the kids and sing the national anthem. By 1949, I had studied five or six epics perfectly. The students of Alim Bakhshi were Nazar Bakhshi and Eson Bobo Bakhshi. Boymurad Bakhshi, a servant, also came. As they said, I was in the circle and told my team, my epics[6]. I have been in the circle of many grandparents. Mardonaqul baxshi, Normurod baxshi, Khudoyqul baxshi, Qiyom baxshi ... I must say, I have many teachers. Whichever bakhshi came to our village and told me that I had "stolen" the epic, the bakhshis, I called them my teacher. As I was speaking at a meeting, Omonniyaz came. Amonniyaz was one of the benefactors. He said, "Tell me, my son, your words are flooded, reach your goal, and add me to the song." I had never seen him before, I was hearing his description from people. I took the saz in my hand, put it on a tune, shook it without hesitation, and sang:

Ошиб кебсиз қоратовнинг белидан,
Кув ёғочга тил битказиб қўлидан,
Бир бошласа, сўз узулмас тилидан,
Бувдай тугилгандай термон дўлидан,
Айтса, адо бўлмас дoston мўлидан,
Тўққиз чашма мавж ургандай дилидан,
Оммонийёз булбул чикқан лўлидан,
Яна оғир олманг, йўқдир иллоти,
Бахши айтган сўзнинг бўлмас уяти,
Сиз билан қувончли элнинг суврати,
Ҳар элда бордир урув, миллати,
Бизлар қўнғиротнинг фарзанди.

Ҳар турлидир имкон зоти,
Хафа бўлманг айтган сўзга.
Навбат бериб, айт деб бизга,
Энди навбат, бобо, сизга.
Айтилган гап қайтмас изга,
Икки оғиз терма айтдим,
Маъкул бўлсин-да, ҳаммамизга.

Apparently, here the national rhyme consists of 19 verses, first 7 verses, then 6 verses in a row, at the request of the old bakhshi. Then came another 6 verses, five of which were rhymed with each other[3].

The order of conjugation of the term is also in accordance with certain rules of the finger poetry system, which have come in some changes with the content and purpose, the demand of the bakhsh. It consists mainly of 11 joints, 4 + 4 + 3. But the fourth line is composed of 12 syllables, 6 + 6, with a content requirement. The eleventh stanza consists of 10 syllables, 5 + 5. The twelfth stanza consists of 9 syllables, 4 + 5, the following stanzas consist of 8 syllables, 4 + 4, only the last stanza consists of 9 syllables, 5 + 4.

This term can be conditionally divided into two parts. In the first part, all the qualities of the Omonniyaz bakhshi are described by beautiful pictorial means. The second part is an apology. With the suspicion, "Didn't the teacher feel sorry for me when I said that he was a gypsy? [2] " The character traits of the teacher-bakhsh described here are also well illustrated. The Chechen poetry of the master bakhshi is revealed through various analogies. He is such a poet that a wooden tongue enters his hand[10]. The epic is so rich that it is impossible to tell. His singing is like a flat stream of wheat from a millstone, his heart is so sensitive that it is as if nine springs were rippling. The student did not forget that the teacher had come from afar to Karatag, and that he was a bakhshi from the gypsy. The humility of the singing bakhshi, his unparalleled respect for the teacher, his charm, the fact that he is from the seed of the bell, and thus his unwavering courage, are also well reflected in this team.

According to Rakhmatullayev, after the announcement of the national team, there was a lot of laughter. Omonniyaz opened the face of the bakhshi and prayed, "Thank you, you have reached the age of death, you are the bakhshis themselves, be the beloved bakhshi of the people[9]."

The terms vary in size. For example, there is a four-line team that is stuck in the middle of the story about the teachers of Chorsha Bakhshi.

Достонни бошлаб бошидан,
Кўнглим ором оларди хонишидан.
Тонг отгунча одам кетмай қошидан,
Диллар яйраб малҳам олиб айтишидан.

The late Egamberdi Mengliev, the chairman of the kolkhoz, used to sit Chorsha next to the master bakhshi. Before leaving, Bakhshi prayed for his disciple and exhorted him: When Mardonaql Bakhshi came again, the big gathering was full of people. Bakhshi bobo is reciting from the epic "Golden Pumpkin". In the meantime, he wanted to rest, took a sip, handed the drum to his student Chorsha Bakhshi, and said, "What can I say, Master?" Asked the student.

"Because you like it," said the teacher[4].

Then Chorsha Bakhshi says the following term.

Сизи билан баланд бўлсин парвозим,
Мавжланиб оқсин тилимдан сўзим.
Қалбим қайнаётир қўлимда созим,
Завқу қувончман ўтсин қишу ёзим.
Билганимча икки шингил айтайин,
Таъзим қилиб сизга салом айтайин.
Сўзларимни қабул қилинг, устозим,
Эл-халқим шаънига қўшиқ айтайин.
Сўз гавҳарин гулдаста қилиб тутайин,
Адашмайман ҳамма сўзларим тайин.
Рухсат бўлди, бирон терма айтайин,
Устозларим ҳурматига етайин.
Майли, устоз, энди айтмай нетайин,
Қисқароқ қилиб дўмбирамни мақтайин.
Давр, дунё қолар бир кун барчадан,
Беш кунликдир, кийинг шойи, парчадан.
Булбул айрилмайди тоза ғунчадан,
Устоз бобом жўнган сени арчадан.
Бахшиларга мадад бўлган дўмбирам,
Чарчаганда роҳат бўлган дўмбирам.
Бир умр тушмагин қўлимдан,
Ошиб ўтиб неча белдан.
Олқиш олгин овул, элдан,
Айтсам, сўз узилмас тилдан.
Ўзинг сулув, қопқоғинг толдан,
Қўшиғимга қанот бўлган дўмбирам.
Нонуштага навбат бўлган дўмбирам,
Сени билан бирга орзу-тилагим,
Сени чертсам, кучга тўлар билагим,
Ҳар томонга талпинади юрагим,
Кундан кунга ёнар равшан чироғим,
Улуғ кунда, тўй, суҳбатда яроғим.

Ҳар йиғинда ғувуллайсан қўлимда,
Қўш булбул қўнгандай икки қулоғинг.
Ризқу-давлат омад бўлган дўмбирам,
Кеча-кундуз ҳамдард бўлган дўмбираман.
Яхши сўзни киши дарҳол англайди,
Шул сабабли тўйларга кўп чорлайди.
Тонг отгунча айтасиз деб қўймайди,
Қулоғида қорин йўқ, сира тўймайди.
Сахардан нарман бўйним терлайди,
Алпомиш ҳам Оқсув томон ўрлайди.
Уй ортидан қиз, келинлар тинглайди,
Бир нечаси қошин қоқиб имлайди.
Ишимизни худо қачон ўнглайди,
Эл қалбига иноқ бўлган дўмбирам,
Хуш оҳангу ўйғоқ бўлган дўмбирам.

When the student pauses for a short time on this drum, the audience laughs happily, thanking him, and listening to what the teacher has to say. Then Mardanakul Bakhshi laughed and said: the bird was healed. If the bride and groom nodded, your words were like oil to them. I will pray for you. ” There were good wishes in the prayer: "Walk around the nation", "Be honorable, please the people", "Hold the inheritance firmly", "Your voice is high, now start the epic"[7]. A team dedicated to the praise of the drum can be found in the repertoire of almost all bakhshis. Chorsha Bakhshi said this term based on this traditional method. The reason why this team is liked by the audience is that it has a response to the situation, the young singer's eloquence, the ability to adapt the drum melody and poem to different tones.

According to the content of this term can be conditionally divided into two parts. The first part consists of 14 verses, mainly referring to the teacher. This appeal is in the form of "What can I say", in which a deep respect for the teacher is expressed. At the same time, in this part, the student informs the teacher that he is quite mature. He can no longer err in execution, for his words are "certain," which he can hold in his hand as "the pearl of the Word." The student then, thoughtfully, concludes by saying a shorter chorus in praise of the drum[8].

Interestingly, in this part, the student demonstrates his skill and, interestingly, uses only two different rhymes in 14 verses. The first kind of rhyme is the word that fits the word “flight” that comes at the end of the first verse. These rhyming words appear in verses 1, 2, 3, 4, and 7. The second type of rhyme is the word that corresponds to the word “say” in the fifth verse, and this rhyme covers all the remaining verses except the five specially rhymed verses above. The harmonious proliferation of rhymes in this way testifies to the poet's enthusiasm, the strength of his memory, which serves to ensure the consistency, melody, and impact of the poem.

In the national team, this first part takes the form of an introduction, while the second part is the main part, in which the singer's thoughts about the world, life, and himself are expressed under the pretext of praising the drum.

According to the poet, the world is five days old, one should not think that one will remain wearing “silk”, “piece” [5], this world will pass through everyone. Just as a nightingale is not deprived of a pure bud, it is necessary to appreciate life, to be faithful in love. The love implied here is in the broadest sense — respect for life, teachers, people.

After that, the poet dwells more on himself. Because the teacher wants to see how far he has come"[11]!

At the end the poet exhorts the young bakhshis and encourages them to follow the example of the masters.

Ўтган бобо устозлардай балқиб қол,
Зўр дostonчи бахши бўлиб довруқ сол.
Устозингга доғ текизма, олқиш ол,
Ўрган, излан, давраларда бўлма лол.
Ёш бахшилар, омад сизга, омон бўл,
Англаб, билиб, бахт берар эли бахшининг.

The poet once again teaches young people that the personal qualities of bakhshis should be exemplary.

Ўзингни мақтама, мағрур бўп кетма,
Сени эл мактаб, таъриф қилсин, шуни унутма.
Хурмат-обрўйингни бир пулга сотма,
Бир кетган қайтмайди, изини кутма.
Чорша бахши, ҳақиқат йўлидан қайтма,
Парвойи чархи фалакларга бу сўзни айтма,
Яшнаб турар кўнгил гули бахшининг.

This team of Chorsha Bakhshi is rich in a wide range of images on the life, activity, memory, life and personal qualities of bakhshis. We see that this team is artistically well-developed. In the term, mainly full rhymes are used, in the verse at the end of each verse the word "bakhshi" appears as a radif, only in verse 20 the word "ul man" is rhymed in the radif of "bakhshi". This content is in demand, which is also a testament to the skill of the bakhsh. It has interesting, analogies, exaggerated images[3].

People's poets Shoberdi Bakhshi Boltaev, Hoshbok Bakhshi Mardonakulov, Boborahim Bakhshi Mamatmurodov, Kara Bakhshi Umirov, Chori Bakhshi Umirov, Abdunazar Bakhshi Poyonov, Shodmon Bakhshi Egamberdiev, Rasul Bakhshi Umirov and other young bakhshis also spoke about the history of the motherland. , noble images of the present and the future, creating motives such as the glorification of pure human qualities.

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