

**TRADITIONS OF KHORASM GRACE
(ON THE EXAMPLE OF THE MASTER DISCIPLINE TRADITION)**

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Annotation

The article examines bakhshi, epics in their repertoire, divine abilities of the performers of the bakhshi epic, ancient factors of their formation. Information about the bakhshi of the Turkic peoples and their patrons Ashig Aydin Pir, Mulla Goyib, Sopplosi Siprajirs.

Keywords: Bakhshi, epic, patron, Oshiq Aydin, repertoire, Mulla Ghoib.

Аннотация

Мақолада бахши, улар репертуаридаги дostonлар, дoston ижроси бахшиларининг илоҳий қобилиятлари, уларнинг шаклланишидаги қадимий омиллар ҳақида сўз юритилади. Туркий халқлар бахшилари ва уларнинг ҳомийлари Ошиқ Ойдин пир, Мулла Ғойиб, Сўппосли Сипражировлар ҳақида маълумот берилади.

Аннотация

В статье рассматриваются бахши, эпосы в их репертуаре, божественные способности исполнителей эпоса бахши, древние факторы их формирования. Сведения о бахши тюркских народов и их покровителях Ашиг Айдын Пир, Мулла Ғойиб, Соппосли Сипраджиров.

Калит сўзлар: Бахши, дoston, ҳомий, Ошиқ Ойдин, репертуар, Мулла Ғойиб.

Ключевые слова: Бахши, эпос, меценат, Ошик Айдын, репертуар, Мулла Ғойб.

At the basis of considering bakhshis as divine personalities lies their power of memory. A number of epics in the repertoire of some bakhshi clearly prove this. It is a fact that Polkan poet 76, Fazil poet 60, Ergash poet 50, Mardonkul Bakhshi 43, Bola Bakhshi 20 epics. If we take into account that some epics are 1000 pages long, then you can be sure that not everyone will be able to get enough. Unfortunately, such wonderful gifts are hard to find these days.

¹ The appearance of the performance of bakhshi must be associated with the formation of the epic genre. According to some sources, "In the X-XI centuries, epics were told to the accompaniment of a tambourine. Such samples of the epic appeared among the ancient nomadic Turkic tribes along the shores of the Caspian and Aral Seas. As the number of poets who created and sang epic epics

¹ Ддревнетюркский словарь. –Ленинград, Наука, 1969. –С.82.

² Khaydarov A. Topical issues in the development of bakhshi and epos. / The role of the art of giving in world civilization. -V.60.

³Pardaeв T. The deep roots of the Uzbek epic schools form the basis of our spirituality. / In world civilization... -B.117.

increased, the tradition of mentorship and apprenticeship began to emerge”³, writes historian T. Paradaev. If we approach the issue in connection with the formation of professional charity, then we can agree with this opinion. However, various forms of giving in the form of songs date back to primitive society.

The formation and development of art in Khorezm, one of the centers of ancient culture, dates back to AD. In the book of S.P. Tolstov “In Search of the Ancient Khorezmian Civilization” contains the following words important for the history of art: “On the walls of the main hall of the earthen fortress, murals of mashakhs are made in rhombic cells. One of these paintings, an elegant painting of a woman playing a harp, has survived in its entirety. In the same room, a fragment of a pattern depicting a trumpet and a double drum in the shape of an hourglass was found. A fragment of a drawing depicting a human hand holding a curtain of a two-stringed instrument similar to a drum was found under the "Harp Woman's Room", and in another room an image of a woman playing with a mask was found. Similar images can be found in the fine art of Syria-Egypt of the Roman period and partly in the area north of the Black Sea, in the Mediterranean oasis and in the art of India and Iran. Thus, these murals combine two artistic styles and two traditions, but they have undergone specific changes based on the ancient art of Khorezm”⁴

²It is also natural that talented people flourish among people who have reached such a high level of culture even in the pre-Christian period. The creation of the Zoroastrian sacred book "Avesta" and the singing of its "goh" by the priests also paved the way for the emergence of the professions of priesthood, shamanism and witchcraft. During the reign of Zoroastrianism, in every rustak (village, microdistrict) there were bonfires where the priests preached the book "Avesta". Probably for this reason, the mythology associated with the "Avesta" and "Shakhnoma" always appears in the Khorezm epics. According to E. E. Bertels, the Persian poet Unsurius lived in the first half of the 11th century. and wrote along with lyrical poems three epics. He lived and worked simultaneously with Beruni. His epics such as "Vamik and Uzro", "Sing but-u Surkhbut (White Date and Red Date), "Shadbahru Ainul Hayat" were translated into Arabic by Beruni. Among these sagas, the work “Vomik and Uzro” has survived to this day. So, already in the 10th century, the creation of epics based on various legends, their translation, and propaganda were actively developing. The plot of many epics created during that period has come down to our days with various changes. Of course, it is also natural that there are talented people who read and perform them.³

On the basis of these events, in the time of Beruni, Khorezmian epics were written by professional writers on the basis of myths and legends among the people, and then they switched to oral performance and functioned in a mixed manner. Oral epics were recorded and read. This tradition continued until the 20th century. We will focus on this issue in the next chapters of our work. It should be noted that no information about bakhshi performers in the time of Beruni has come down to us.

In the Khorezm oasis, the most ancient bakhshi, in turn, preserved the most reliable information about Ashik Aydin, piri bakhshi. From time immemorial, Eastern peoples have a tradition of glorifying

⁴ Tolstov S.P. In search of the ancient Khorezm civilization. -T.: "Generation of the new century", 2014. -S.214-215. (380)

⁵Bertels E.E. History of Literature and Culture of Iran. -M.: Nauka, 1988. -p.24. (558)

⁶ Karriev B.A. Epic legends about Koroglu among the Turkic-speaking peoples. -M.: Eastern Literature, 1968. -p.134.

a person who can be a master of any profession. In Khorezm, boatmen and shipbuilders on lakes and rivers recognize Noah as their pharaoh. Blacksmiths remember the prophet David when they begin work. Khorezm bakhshis revere Ashik Aydin as their spiritual teacher. This gifted person is considered the oldest of the Turkmen bakhshis⁶. According to Tor Mirzaev, Mullah Gaib is recognized as a pir of bakhsh in the Samarkand saga. There is also an epic of the same name about this man⁷. It should be noted that at one time there was also an epic called "Ashug Aydin"⁸.

People like Sipira Zhirov of the Karakalpaks and Kazakhs, Sipira Zhirov of Soppasli, and Father Korkut in Azerbaijan are also revered as bakhshis and pir jirs. The name of Ashug Aydin Pir is often found in Khorezm epics such as "Khirmondali", "Ashug Najab", "Ashug Alband". Especially in the Ashik Najab saga, much attention is paid to the scope of his activities. Najab Ashik serves Aydin Pir and manages to get his dutor as a gift. In the Khirmondali saga, Ashik Aydin defeats Khirmondali, who was not inferior to anyone in verbal and musical terms.

⁴In the epic "Ashuk Alband" Ashuk Aydin meets Alband at the most critical moments in the fate of the epic hero, guides and encourages him:

If you know me, I'm a breathing person

I know the purpose of lovers

Sango blessed me

Do not cry hard, you will see your beloved⁹,
disappears from view.

There are many legends about this man, who was a lover and piri in epics. It is said that his grave was full of wine for the benefactors who spent the night. In the manuscript of the epic "Ashuk Mahmud", stored in inventory No. 1431 of the folklore department of the UzR FA TAFI, when Mahmudjon and Nigorkhans drowned, Ashuk Aydin pir revives them by playing the tune "Jon tana gir".

In this work, we will try to answer the question about the Khorezm bakhsh, who is this person who cannot escape the language of the musicians. Some sources note that Ashik Aydin Pir has graves in a place called Diyorbakr of the Vos fortress, located in the southwest of Kokhn Urgench, and in one of the shrines in the city of Baghdad.

⁷Mirzaev T. Epos and storyteller .-T .: Subject, 2008.-S. 66.

⁸ Zhirmunsky V.M.. Zarifov H.T. Uzbek national folk epos.-M.: GIKL, 1947. -S.294.

⁹ Ashknoma, Book II, Urgench, "Khorezm", 2006, p. 187.