

## On the History of Khorezm Folk Epics

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### ABSTRACT

*Khorezm folk singers are devoted to the cultural heritage of past generations - epics, folk songs and exemplary songs, which have been passed down through the ages with their own traditions and style. Epics in their repertoire, such as "Oshiq Gharib va Shohsanam", "Sayodhon va Hamro" in the Gorogly series "Bozirgon", "Avazkhan", imbued with the spiritual life and worldview of the people, play a worthy role in the development of civic culture.*

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In Uzbekistan, epic and epic poetry are studied in two languages. The first is the traditions of the Khorezm school of poetry, the second is the schools of poetry in other regions of the republic. The first language is "Khorezm school of epic poetry is the peak of professionalism in epic (poetic art of folklore - D.Yu.)." This school is important in folklore due to the content of epic works, their originality in terms of form, ideological and thematic types (according to the classification of literary music), the poetic connections of melody and word in them, ie the formation of literary and musical composition as a result of complementarity. These issues require scientific research.

Therefore, the study of the epic repertoire of Khorezm folk bakhshis, the elucidation of their peculiarities, is a very important problem, which still does not have enough space in the study of Uzbek folklore. Because in Khorezm, one of the ancient centers of science, culture and art in Uzbekistan, the issue of attitude to folklore dates back to ancient times, as can be seen from the epic traditions that still live in this oasis.

In determining the peculiarities of the epic repertoire of Khorezm epics, it is from the repertoire of love and romantic and social epics belonging to the repertoire of bakhshis and khalfas of this school "Oshiq Garib va Shohsanam", "Oshiq Mahmud", "Oshiq Aydin", "Oshiq Alvand", "Hurliqo and Hamro", "Tahir and Zuhro", "Layli and Majnun", "Farhod and Shirin", "Sanobar", "Qumri", "Duropsho", "Yusuf and Ahmad", "Tolimbiy", "Asil and Cabbage". Because almost all of these epics are not available in other regions of the republic.

Especially the fact that love-romantic epics have a wide place in the repertoire of bakhshis and the use of the word "Oshiq" (adjective) in the naming of these epics is of special importance in revealing the theme of the epic.

It is not uncommon for Bakhshi and Khalfa to love and sing epic-romantic, romantic-adventure epics, and to make up the bulk of their repertoire.

Uzbek, Turkmen. Epics of the Gorogly series, which are monumental works of Azerbaijani, Kazakh,

Karakalpak and other Turkic peoples, are also loved and listened to in Khorezm. This series of epics is a major part of the repertoire of baxshi and khalfas. The epics of the “Gorogly” series in Khorezm differ from the epics of the “Gorogly” series in the repertoire of bakhshis of other folk epic schools in Uzbekistan by their peculiarities.

In Uzbek folklore, the above-mentioned issue is still unresolved scientifically. So far, our researchers have suggested that this series of epics is similar in composition and plot, themes to the epics of the series “Gorogly” in other parts of Uzbekistan. In fact, some auxiliary motives, apart from the images, are also a different phenomenon by the interpretation of the images in terms of the characteristics of the series, the plot structure, and the number of epics.

Khorezmian epics, which are not similar to the "Gorogly" series in other parts of Uzbekistan in terms of structure and plot, include “Birth of Gorogly”, “Bozirgon”, “Arab Rayhon”, “Arab coin”, “Forty thousand”, “Kamptr”, “Hirmondali”, “Gulruhpari”, “Voice Bringer”, “Voice Married”, “Voice Complain”, “Voice Release” , “Eroqli” and others.

As mentioned above, the main difference of Khorezm epics from them is reflected in their musicality, the attitude of the bakhshis to the plot of the epic, the style of performance. In particular, the abundance and variety of musical epic melodies, as well as the peculiarities of the bottom, in addition to the specific complexity, confirm this uniqueness. In addition, the heroes of the Khorezmian epics are brave, courageous commanders, skillful riders, sharp-eyed hunters. Always portrayed as a singer of pure love and affection, a faithful lover and lover, who pursues the interests of the poor people and shares their sorrows and joys, he appears as an incomparable benefactor-poet, and musician in performance.

In the epic “Oshiq Gharib va Shohsanam”, Gharib reaches Shohsanam with his baxshi art and poetic skills, as well as the voice of the accompaniment. Consequently, Shohsanam's aspirations, pure love and tenderness, poetic words and romantic melodies are also reflected.

Dostonga, that is, the use of the word "excavation" in the phrase bakhshi, is an emphasis on the quality of the dutar. That is, “digging” is one of the most high-quality and expensive types of musical instruments. He can adjust the dutari of the baxshi in different ways (that is, the fret is meant here). Depending on the content and form of the song, it is possible to arrange the dutar base point \ 's open strings on a high or low curtain (ladga) and it is stated that it belongs only to a professional musician. The use of the phrases “Azerbaijani letters, stain warriors, ancestral letters, chapandozi moans” - the diversity of the repertoire of bakhshi, which consists of Azerbaijani folk melodies, melodies of mountain peoples (mountain Badakhshan, Ossetian, Lezgin peoples). the melodies of the above fraternal peoples are intertwined in the baxshi melodies. (The interactions and effects of the tunes will be discussed in more detail in the next chapter).

The brighter and broader the image of the protagonist Gorogly as a fearless, brave, courageous and experienced commander in the epics of the series “Gorogly”, which is widely included in the repertoire of Khorezm baxshi. It is also expressed as an incomparable benefactor in the executive chapter.

The Uzbek people have a rich cultural and literary heritage. Uzbek folklore, which has a cultural heritage, has been created among the people for centuries and passed down from generation to generation, has been developing since independence.

One of its pioneers, the founders of this stage VM Zhirmunsky, HT Zarifov, from the 1920 s led the systematic study, recording and publication of folklore. This is among the researches of folklorists

One of the important scientific discoveries in the Republic of Uzbekistan is the writing of epics, which are preserved in the repertoire of folk poets who lived or worked in them, as well as their thematic interpretation.

Folk epics and traditions of singing them have different characteristics in different regions of Uzbekistan. In folklore, this issue is conditionally studied in Kurgan, Bulungur, Shakhrisbz and Khorezm epic schools.

The differences and principal features of these schools have been studied, albeit partially, by Uzbek researchers. However, no research has yet been established that reveals the aspects of mutual similarities

and differences between them through structural comparisons. In particular, the Khorezm school of epic poetry differs sharply from the Uzbek schools of epic poetry in terms of its distinctive features, thematic ideological features and style of performance. Therefore, it should not be forgotten that the traditions of Khorezmian epic poetry, unlike other schools, continue to flourish in the twentieth century.

The scientific-romantic, romantic adventure, philosophical and everyday epics typical of the repertoire of the poets of this school have not lost their audience even today. The fact that the beloved poets of the Uzbek people take part not only in the republican, but also in the world conferences of folklore shows the level of interest and attention to them.

Among the Uzbek schools of epic poetry, Khorezm folk epic differs from other genres in such features as the theme of epics, the style of performance of bakhshi-poets, the type of musical instruments used in the process of singing epics.

These are epics performed by school representatives and still sung today. Teams, exemplary songs form a significant part of the national cultural heritage of the Uzbek people. In particular, the rise of Khorezm music art and folk music is closely linked with the activities of the teachers of this school.

In addition, Khorezmian epics can provide important materials in defining such categories as the life of the past historical conditions of the peoples of this region, the spiritual and moral worldview. The study of the repertoire of Khorezm oasis epic-bakhshis can be considered a rich heritage for historical ethnographers, sociologists, musicologists and art critics. Because the representatives of this school perform the process of singing the saga in a way that combines several aspects of the field. Thus, the study of a number of the above-mentioned problems on the basis of the repertoire of Khorezm bakhshi-poets: performance and musical art brings important scientific-theoretical and practical innovations for the science of folklore.

Important issues such as the study of the traditions of the Khorezm school of epic poetry and the features of its interpretation, the level of application of improvisation and the ratio of words and music, the skill of singing epic, the attitude of performers to epic composition.

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