

## On the Art of the Uzbek Epic

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### ABSTRACT

*This article discusses the art of epic poetry in the musical heritage of the Uzbek people and the epic poetry of the local oasis.*

**KEYWORDS:** *folklore, epic, folk collection, noma, bakhshi, deaf voice, open voice*

In the musical heritage of the Uzbek people, the art of epic poetry is one of the most widespread and ancient genres of Uzbek folklore. Epic The word "Dastan" is used in the sense of narration, interesting events, adventure, description and praise. As a literary term, it is a large-scale epic work in folklore.

According to the Decree of the Cabinet of Ministers of the Republic of Uzbekistan "On measures for the further development and improvement of the art of bakshi and epic" No. 304 dated April 26, 2018, masterpieces of intangible cultural heritage created on the basis of the high artistic creativity of our people. A lot of work to popularize the best examples of the work of poets who have contributed to the further development and popularization of poetic art, young poets and performers of epics, who have won high places in prestigious international and national competitions.

The views of some scientists, such as B. Sarimsakov<sup>1</sup>, I.Yormatov<sup>2</sup>, are expressed on the features, classification and typology of folklore, which is a kind of manifestation of the artistic and aesthetic connection between folk oral poetry and performance. Khodi Zaripov is an Uzbek folklorist. He wrote many epics about bakhshi and put them into book form.

The epics are thematically diverse and grouped according to the common content. For example, the series of epics "Gorogly" consists of more than forty completed and independently performed romantic epics, in which the didactic theme is of particular importance. "Alpomish", "Birth of Gyorogly", "Malikayi Ayyor" from the cycle "Gyorogly", orally sung bakhshi for centuries in the folklore of Uzbekistan "Ravshan", "Kuntugmysh", "Rustamkhan", "Avazkhan", "Oshik Garib" and many other epics widespread.

Its creation is closely connected with the spiritual and social image of our people, its political views, moral and aesthetic education, the ideals of honesty and justice, freedom and equality, heroism and patriotism. The theme of the centuries-old struggle and ideals determines the ideological content, the essence of reality.

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<sup>1</sup> Sarimsakov B. On the typology of folklore // Uzbek language and literature. - Tashkent, 1980. - Issue 4. - p. 37-46.

<sup>2</sup> Yormatov I. Typology of folklore in modern Uzbek literature: Abstract of the thesis of a candidate of philological sciences. - Tashkent, 1985.

The fact that the repertoire of Uzbek poets is deliberately limited to epic and folk groups can partly be explained by this patronage. "Bakhshi," says Tora Mirzaev, "knew a lot of examples from other genres (fairy tales, songs, anecdotes, and so on), except for the national anthem and epic, but did not sing them"<sup>3</sup>. Among the performers of such epics were Ergash Zhumanbulbul oglu, Fozil Yoldosh oglu, the poet Polkan, the poet Abdulla and others.

It is noteworthy that in almost all local regions of Uzbekistan, except for the Khorezm oasis, epics are performed in a special dull voice, accompanied by recitative-declamatory melodies. In Khorezm, it is performed in a melodic voice, accompanied by a dutar or a traditional ensemble. This is especially evident in the performance of the great bakhshis of Kashkadarya and Surkhandarya, who still read epics, and young talents faithful to their school.

The epic of the Surkhandarya-Kashkadarya oasis is very ancient, but at the same time, local customs and traditions are well preserved in it. It is characterized by its unique literary and prose, poetic, as well as musical and creative qualities. The most common historical-heroic and romantic epics in the Surkhandarya and Kashkadarya oases are Alpomysh, Avazkhan, Rustamkhan, Gor oglu and others.

Each epic consists of dozens of letters and melodies expressing different states and moods. The performer selects and uses the available samples of music based on the actual situation.

Verbal and purely instrumental melodies play an important role in the stage-by-stage powerful narration of the events of the epic. Also, "noma" are samples of a song of different content, which are regularly recited during its performance. The letters are spoken by the narrator in a thick, muffled voice, accompanied by a drum, hence the so-called "inner" sound.<sup>4</sup>

Epics, a genre of Khorezmian oral art, tell stories and legends about the past, about different heroes, about the struggle of our people.

Musicologist R. Yunusov describes the epics of the oasis as follows: "The folk epic traditions of Khorezm differ significantly from other epic traditions of neighboring Turkic-speaking peoples, that is, in other regions of Central Asia, especially in Uzbekistan. In general, Khorezm epics are more musical. Verse lyrics with step-by-step narration are also more suitable for singing. The performer of the epic sings the letters "frankly", as mentioned above, in a natural voice. He is often accompanied by dutar, bolamon, gidzhak and doira. It is known that some Khorezmian poets for the last 70-80 years played Azerbaijani tori and used them for their musical accompaniment"<sup>5</sup>.

Epic nomes of different content have more developed and complete musical forms. Some nomes can be compared with collections, songs, others with folk songs. Interestingly, most nomes in epics have become very popular among listeners. In Khorezm, it is customary to sing them not only in the form of direct epics, but also freely and separately from many artists and amateur solo singers.

Dozens of different themes, large and small, are very common in this oasis. The most famous of them are Oshik Garib va Shohsanam, Avazkhan, Boziren, Khirmondali, Yusuf va Zulaikho, Rustamkhan and others.

In Uzbek, bakhshi is an artist who sings, memorizes and passes on folk songs from generation to generation. Popularly, the word bakhshi is used to refer to a person who performs two different functions. Singers of epics are given different names throughout Uzbekistan. For example, in

<sup>3</sup> Mirzaev T. Creators and performers of folklore. // Essays on Uzbek folklore. In 3 volumes. - Tashkent: Fan, 1988. V.1. - B.22.

<sup>4</sup> Yunusov R. Uzbek folk music. Part 2. T., 2000, 53 p.

<sup>5</sup> Yunusov R. Uzbek folk music. Part 2. T., 2000, 55 p.

Surkhandarya and Kashkadarya they are called sotniks, among the Uzbeks of Southern Tajikistan they are called plows, musicians, in the Ferghana Valley a counter, in some places they are called jir, jirchi, akyn, akhun.

Uzbeks also call the people who sing epics poets. In oral speech, a poet is an Arabic word that is also used to refer to a literary figure, a poet, a figurative, sweet-spoken person. In folk art, the creators of an epic work and the creators of a new epic and bakhshi are called poets. In Khorezm, epic singers were called bakhshi. The word "bakhshi" is close to the Persian word "bakhshidon", which translates the word "bakhshidon" into Uzbek, meaning "to devote", "give", and in Khorezm it is compatible with the works of bakhshi. In fact, the bakshi performed the epics of the event as if they had memorized them.

Khorezm bakhshi, who performed epics mainly on the dutar, were accompanied by the words gijak, bulamon, doira. Since the 30s of the last century, the Khorezm bakhshis began to sing epics mainly on a narrow instrument. In this regard, some bakhshis and their ensembles are distinguished by their originality and musicality. An example of this is the performing and creative activity of Bola Bakhshi Abdullayev. In Khorezm, there are ways to perform epics, often excerpts from them were performed on the accordion. The difference between the performing styles of the Kashkadarya-Surkhandarya and Khorezm epic schools in Uzbekistan is that the Kashkadarya-Surkhandarya epic poets sing through their throats (with a dull voice), Khorezm bakhshis sing with an open voice.

The art of poetry embodies the dreams and aspirations of our people for centuries and its bright future. Uzbek folk epics, which have historical and cultural significance, are an invaluable art form as a worthy contribution of our people to the world cultural and spiritual treasury.

Thus, the Uzbek folk epics, which have a high artistic value, serve as an important source of education of national pride and self-awareness, patriotism.

#### **List of used literature**

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2. Mirzaev T. Epos and narrator. T., 2008.
3. Sarimsakov B. To the typology of folklore T., 1980.