

**TRENDS OF DEVELOPMENT OF BAKHSHICH TRADITION IN OUR PEOPLE (ON THE EXAMPLE OF KARAKALPAKSTAN)**

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**ABSTRACT**

*This article discusses the attention paid to the development of bakhshi during the years of independence, including the continuation of the tradition of bakhshi in Karakalpakstan, its peculiarities, national epics.*

**KEYWORDS:** *epos, epic, bakhshi, Alpomish, ritual, ceremonial folklore, plot, poetic structure, tradition, educational process, Uzbek folk epics, intangible cultural heritage, ring, mirror, hat, doppi, knife, dagger, musical instrument.*

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**INTRODUCTION**

The national self-awareness and spiritual self-esteem movement, which has been intensified in our country during the years of independence, requires deep knowledge of our intangible cultural heritage created on the basis of the lessons of life, intelligence and spirituality of our ancestors, and on this basis carry out various creative and creative works, just like our great ancestors. In order to convey the rich heritage of our people from ancestors to generations, the art of bakhshichilik, which embodies the national identity, ancient history and language of our people, its lifestyle, traditions and Customs, is recognized as an integral part of the universal culture, is the self-sacrifice of our outstanding poets, folklore scientists, decree of the president of Uzbekistan Shavkat Mirziyoyev “on measures for the further development of the art of Bakhshi”PQ-4320 14.05.2019 and the universal significance of this unique art I International Festival of Bakhshi, which was held in the city of Termez in 2019, as well as II International Festival of Bakhshi, which took place in Nukus on 17-20 September. In order to deliver rare samples of people's creativity to the generations “Uzbek folk epic”, “Uzbek folk songs” textbooks, many tomlik “Karakalpak Folklore” Collection was published. At the same time, 100 chapter “Uzbek monuments of folk art” complex was published. Special attention was paid to the effective use of information and communication technologies, television and internet opportunities in order to widely promote the oral creativity of the people, as well as the increasing number of audio and video variants of folk works. Also, immortal epics singing Bakhshis were honored with honor, the millennial anniversary of the epic” Alpomish " was widely celebrated, a monument to Alpomish in Termez, memorial complexes dedicated to the memory of our outstanding Bakhshis were built in Samarkand. The establishment of the honorary title “people's gift of the Republic of Uzbekistan” by our state is also evidence of the eternal life of our life-giving traditions. And it is convenient that this is done by studying and promoting more deeply the lifestyle of our people and the masterpieces of oral creativity. Uzbek folk friends embody very rich and ancient traditions of artistic thinking of our people. Such

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artistic traditions of the art of friendship have reached us with the repeated practice and tireless labor of folk tales. In the same way apart from the beautiful, apart from Sarah is still enjoying the audience with all the magnificence and magnificence of the Terme and the epics. They have been sharing aesthetic and spiritual feeds, inciting the most delicate bonds of the ToR of the human soul since ancient times. Bakhshi is an artist, people's friend, who remembers songs and epics, singing, bringing from generation to generation. They are divided into executive and creative gifts, and the executive gifts sing, in principle, exactly with the changes of Giuseppe, the friends he learned from his master . Bakhshichik art is developed in the regions of Kashkadarya, Kashkadarya, Samarkand, Karakalpakstan and the Republic of Karakalpakstan of our republic, and now there are bulungur, Kurgan, Shahrisabz, Qamay, Sherabad, southern Tajikistan, Karakalpakstan and Karakalpak school of poetry. They differ from each other in methods of execution and repertoire. Proceeding from this spiritual need, it becomes an urgent issue to study and teach the epic of the immortal great epic of our people "Alpomish" separately and to the younger generation. [1]

One of the ways in which the representatives of the school, in which we study our thoughts on the sides of musicality of the Friends of Karakalpakstan-also seems to be the attitude to the epic content in the friend. Karakalpakstan Bakhshis describe the hero in the process of the transition from the prose part of the epic to the song and use traditional, at the same time improvised phrases in the depths, always appropriate:

"Looking at the stranger, tillo took the Adil instrument and sang a tortuous song." ( from the epic of Oshiq G'arib va Shohsanam).

"The King listened attentively to the prayer and looked at the Blind, blessed, and blessed, and blessed, and blessed us, and blessed us, and blessed us."

The King, Hun, had a special preparation afforded to tell the epic in the presence of the Princes. Known among the El, he was distinguished by his art from other Bakhshis.

So, here is an example of the fact that he sings his son in the presence of the King, sings and surpasses his courtiers, admires the palace people with his skillful performance as an example of how the son is expressed as a mature gift. The friend who performs Karakalpakstan Bakhshis are also given more place to such qualities as intelligence, intelligence in science and art. With this, the saga also serves the qualities of positivity inherent in the heroes. Given as an example - " if you walk with a man now, you will overcome when they say the same girl", "whoever overcomes the man in the caravan or in the poet, I will go to that". Places like (from the friend of khirmandali) are very instructive. [2]

The study of the Friends of Karakalpakstan shows that the images of women in them are radically different from the images of women in the existing friends in other regions of the Republic by their role, interpretation and essence.

In the interpretation of the Khirmandali, Oysulton, Nigorkhon and other images in the Karakalpakstan epics, such noble qualities as the virtues of women, the impudence in them, loyalty to a friend, hatred of the enemy, love and affection are described in a peculiar style, deep-sensuous, life - like singing, subtle taste, pure love, love of love, desire, loyalty to the yor and other virtues in

If we look at the examples, it is possible to observe the peculiarities of the uniqueness of the expression of the images of friendsonlarda women in the repertoire of Karakalpakstan Bakhshis.

The khirmandali girl was given the power of forty young men, the throne of Joseph Zulayho-husni, the crown of Joseph. The girl passed by a long time, she turned seventeen, she turned eighteen. Forty forces entered the girl, she could not accommodate her strength, she fell into a fictional land-a ravine :

Who beats mani in poetry, especially in Polish, I will touch it. Agreed to his death, three hundred poles came out. The showirlarga announced: - whoever overcomes the mania I will touch it, but whoever overcomes I will take his head. [3]

Sixty poets lined up. The girl Maraka-polvonny out of the field. He would remove the fallen from his head and overcame the poles and could not find a worthy young man.

Oysulton is considered one of the main figures in the epic” Bozirgon “in the series” Gürügli”. Oysulton Botir, fearless, is manifested in the image of a heroine, who, when fighting, is equal to a thousand people. At the same time, he is loyal to a friend, sympathizes with the enemy, becomes a realist, a patriot.

The high definition of the positive hero of the images of this genre shows only the sides of originality in the friendship of the Karakalpakstan territory.

One of the aspects that differ from the images of women in other regions of the Republic is their rapture as an artist, happiness-poet. After all, these features are of great importance with the indication of the sides of the musicality of the Friends of Karakalpakstan.

Things such as rings, mirrors, hats, dowels, knives, bayonets, musical instruments and kerchiefs in folk tales play the role of acting events.

After all, these things play an important role in revealing the content of the epic and its national features, the inner world of images, character, traditions associated with religious beliefs, household worldviews.

The existence of the genre of “discourse” in the repertoire of Karakalpakstan Bakhshis and their successors testifies to the large scale of people's creativity. [4]

Creative competitions between poets, Bakhshis, soldiers, mockers, dancers at weddings, gatherings belonging to the peoples of Central Asia from ancient times are known to us through historical sources. Most of these are now being held in a variety of ways, both in readings, bahru-bayt nights, epic nights, status nights, debates, controversy, and so on, which are called by other names. But this is not noticeable in the evenings, creative discussions, conducted on the basis of a special theme and scenario, prepared in advance, that is, the improvisation of execution is not visible. The genre of "rumor “is in almost all of the Turkish peoples of Central Asia, in Kazakhs it is called “aytis”, in Karakalpakstan it is called “jaris” and other names. The main task of this genre is to compete, argue, argue, which means a creative competition between two or more performers or groups of several performers.

This genre is one of the main factors in the development of young talented poets as an independent performer and teacher. Because every future happiness, in front of the audience, in small circles and gatherings, demonstrated their art, said with one or two blessings, having

overcome them, captivated the audience themselves. Against this background, the so-called independent Bakhshi were also awarded. [5]

In conclusion, Bakhshis is not only a echo of the people's past, but also a sonorous voice of the present. Over the centuries, their drum melodies resonate in the strings, every child who has matured in this spirit realizes the national identity and, through the heritage of the bos created by our people, understands the traditions and Customs, our universal culture, the historical roots of our nation, who are the noble ideals.

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