



## THE ROLE OF POETS ERGASH JUMANBULBUL O'G'LI AND FAZIL YO'LDOSH O'G'LI IN THE UZBEK EPIC SCHOOL

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### Abstract.

In the article, the poets or bakhshis who carefully preserved the epics and performed them with great art are originally farmers or shepherds from the working population. Naturally, they will be eternal because they have expressed the thoughts and dreams of the working people with great skill.

**Keywords:** Folk art, fiction, present-responsibility, marriage and family, tradition, ethnography.

### INTRODUCTION

The current scientific issue of approaching the problem of the poetic function of folklore aspects in world prose as a unique literary-aesthetic phenomenon and deeply understanding it is on the agenda. In this, the most important task is related to the new interpretation of images and expressions in certain folk works. The main task was to study the formation process of the Samarkand school of epics, which is considered an important problem in the literary studies of the new era.

After all, "...attention to literature and art, culture is, first of all, attention to our people, attention to our future..."<sup>1</sup>. The role and importance of the schools of epics, which are an event in a national literature, in raising the spiritual world of people is determined by their unique poetic features.

In Uzbek literature, the issue of the influence of the traditions of folk art, as well as the schools of epics on the work of writers and poets, has been studied in some studies, most of them were studied in the spirit of Soviet literature at that time<sup>2</sup>.

Romantic epics made up the largest part of Uzbek folk epics. Their plots are extremely similar, usually the hero falls in love with a beautiful girl and goes on a journey, experiences wonderful

<sup>1</sup>Speech of the President of the Republic of Uzbekistan Shavkat Mirziyoev at the meeting with representatives of the creative intellectuals of Uzbekistan on the topic "Development of literature and art, culture is a solid foundation for raising the spiritual world of our nation" / People's word. - Tashkent, 2017. August 4.

<sup>2</sup>Sobirov O. Uzbek realistic prose and folklore. - Tashkent: Science, 1979.; The same author: Folklore in the work of Oybek. - Tashkent: Literature and Art, 1975.; That author. Reflections on folklore traditions. // Uzbek language and literature. - Tashkent, 1968. No. 6. - P.24-27.

events, overcomes difficulties and achieves his goal. Love conflicts and adventurous events such as "Kuntug'mish" are among such epics. The epics "Sohibgiron", "Orzugul", "Erali and Sherali" depict events related to the people's everyday life. Among the epics, there were also book epics that were created as a result of the processing of examples of classical poetry in the folk art, had a written literary source, that is, were created under the influence of written literature. These included epics such as "Farhad and Shirin", "Layli and Majnun", "Bahrom and Gulandom", "Yusuf and Zulayho", "Rustami Doston", "Malikai Dilorom" based on the works of Alisher Navoi. Epic writing is widely developed in Surkhandarya and Kashkadarya oases, Khorezm and Samarkand region. During this period, there were more than 150 folk epics in the repertoire of Bakhshis who sang epics.

Epic singers such as Yoldoshbulbul, Ergash Jumanbulbul oğlu, Fazil Yoldosh oğlu, Ífulkan, Islam poet, Berdi Bakhshi, Bola Bakhshi, Ahmed Bakhshi were popular among the people. Po'lgan, a poet with extraordinary powers of memory, knew more than seventy epics by heart. The fact that each epic contained poetry from two to three thousand lines to ten to fifteen or even twenty thousand verses indicated that the folk poets had a great potential, a strong memory, the ability to memorize and remember, and the power of creativity. Fazil Yoldosh's son, Ergash Jumanbulbul's son, could recite 50 epics by heart. Special parties were organized to listen to the epic, weddings were not without bakhshis, and the listeners listened attentively to the bakhshis. Talented epic singers were able to sing epics for two to three nights, because the size of the epics required continuous performance for two to three nights. The son of Shernazar Berdinazar, one of the Bakhshis, was able to recite the saga for seven nights. Bakhshis who visited epic nights competed with each other with their talent, eloquence, and skill in playing music. Epic schools with their own traditions were formed in the region. Large epic schools such as Bulung'ur, Narpai, Kurgan, Khorezm, Shahrisabz, Yerabad were especially famous. They differed from each other according to their repertoire, style, certain creative principles and performance methods.

The Bulung'ur epic school was distinguished by the skill of singing the "Alpomish" epic, other Bakhshis came here to improve their skills. His representative, Amin Bakhshi, could sing the epic "Alpomish" for 3 months. The Kamay epic center, formed in the village of Kamay in the Kashkadarya oasis, united about 60 Bakhshis living around Dehkanabad and Guzor districts. The Kurgan epic school united the Bakhshis who lived in the foothills of the mountains stretching from Mangishtov to Nurota.

One of the most talented representatives of the Kurgan epic school is the son of Ergash Jumanbulbul (1868–1937) and the poet Polkan (1874–1941). "pari", "Misqol pari", "Avazkhan", "Hasankhan" epics were recorded. Dozens of epic poets, such as the ancestors of Ergash Jumanbulbul's son, Sultan old woman, Tilla old woman, and Jodmon Bakshi worked in this school of epic writing. The son of Ergash Jumanbulbul was born in 1886 in the village of Korgon, Koshrabot District, Samarkand Region. He died on May 12, 1937 in the village of Koshtamgali. Uzbek folk poet, storyteller. He was brought up in the family of a peasant poet. Up to seven of his ancestors, as well as uncles and aunts, were epic poets. Among his descendants were Yadgor, Lafas, Mulla Tosh, Mulla Kholmurod, Jumanbulbul, Tilla old woman, Sultan old woman, Jossoq,

Yorlakab, and others, who were well-known epic writers of the XVII-XVIII centuries. Ergash Jumanbulbul's son's development into a great poet-epic writer was greatly influenced by the rich literary environment of his family and the school of epics in the village of Kurgan. He received his epic education from his father, Jumanbulbul. Jumanbulbul paid great attention to his son Ergash's education. In 1884-1886, he studied in one of Bukhara's madrasas and studied Persian and Arabic languages, the works of Fuzuli, Navoi, Mashrab, and Sufi Allahyor in depth. However, due to financial difficulties and the death of his father in 1886, he could not continue his studies. He returns to his village and engages in independent study and improving his skills in epic writing. For a certain period of time, with the help of his mentor and father-in-law, Otamurod Khatib, he collected kafsans from peasants. In 1887-1889, the son of Ergash Jumanbulbul worked as a mirza of Kozibekka, one of the landowners of the Nurota Begiya belonging to the Bukhara Emirate. As a result of the outbreak of famine, locusts and cholera in the country, the poet's brothers Abdukhalil and Abdujalil, sisters and children, who are becoming good storytellers, die one after another. The poet, suffering from such grief and anxiety, gave up singing and lived in exile around 1904-1905. In 1912-1922, he worked as a healer, told stories, and sang poems in the villages around Bulung'ur, Gallaorol, Urgut districts, Jizzakh, and Panjikent. Returning to his village in 1923, he opened a one-room school in the village of Karaqisa in 1924. The son of Ergash Jumanbulbul came to Samarkand in 1925 and in the years 1926-1928, in the village of Kirqshodi, Bulung'ur district, together with the son of the poet Polkan, Fazil Yoldosh, he was engaged in writing down his memorized epics. In 1929-1936, the son of Ergash Jumanbulbul was mainly engaged in agricultural work in his village and trained students in epic writing. He came to Tashkent in 1936 and lived in H. T. Zarifov's house until April 1937. He returned to his village and died at the end of April.

Ergash Jumanbulbul's son's creativity was diverse, he memorized more than forty epics. "Kuntug'mish", "Yakka Ahmed", "Qizhibak", "Alibek and Bolibek", "Dalli", "Ravshan", "Kunduz and Yulduz", "Khushkeldi", "Khaldorkhan", "Avazkhan", "Khirmon" by Ergash Jumanbulbul son. ", "Nurali", "Yusuf bilan Ahmad", "Vomiq va Uzro", "Varqa va Gulshah", "Makhtumkuli", "Tulumbi" and so on. The son of Ergash Jumanbulbul was described as "the treasurer of Uzbek epics". Ergash Jumanbulbul, his son, sang traditional epics and terms, and he also created a baraka. His epic "Biography". "Keldim", "Tashkent Tarifida", "Kyzil", "Tursunoy", "Ghozi Olim", "Otajon Hashim", "Shoirlarga Rahbar Hodi", "Asov Girls" and other titles have earned the respect of the people. The legacy of the son of Ergash Jumanbulbul was studied on a large scale, books were published about the poet, and a documentary film was made. Bulung'ur epic school was famous for performing heroic epics. In May 1972, the 100th anniversary of the poet's birth was widely celebrated. A bust was erected to him in the center of Nurota district. There is a mausoleum, a statue and a house-museum in the village of Kurgan. In addition, a complex statue was erected in Samarkand to the son of Ergash Jumanbulbul, the poet Islam, the poet Polkan and the son of Fazil Yoldosh. A garden in Nurota district, a school in Koshrabot district, and streets in Tashkent and Samarkand cities were named after the poet.

The last talented representative of this school, Fazil Yoldosh son (1872-1955 years) "Alpomish", "Yodgor", "Yusuf bilan Akhmad", "Zulfizar", "Malikai ayor", "Nurali", "Murodkhan", "Shirin bilan Shakar" delivered such epics to the ceremony. The art of the Khorezm epic school



differs from other epic schools in terms of style. Khorezm epics had a written source, sometimes the narrator had a handwritten text, music played a leading role in them, more romantic-romantic epics were sung, collective performance took the lead. Bakhshis of Khorezm performed each song of the epic in a certain tune, the epic writers call them bakhshi ways or bakhshi namas. Bakhshi performed the words and the song in an open voice, with dutor or string accompaniment. The representatives of Kashkadarya, Surkhandarya, Samarkand Bakhshi schools performed a song in a muffled, i.e. closed voice, accompanied by a drum, and described the epic process in an open voice.

Fazil Yoldosh son - Uzbek folk poet, poet. Yoldosh is the disciple of Mulla Murad's son. The largest and last representative of the Bulung'ur epic school. He grew up as an orphan. He was a shepherd. His passion for epics woke up early. In his youth, he practiced drumming and chanting. At the age of 20, he learned the secrets of epic writing from his mentor Yoldosh poet. Yosh Bakhshi successfully passed the test organized by his teacher and became known as a mature storyteller at the age of 25-26.

Fazil Yoldosh son of Amin poet, Chini poet, Tovbuzar poet, Kurbanbek poet, Sultanmurad poet, Yoldoshbulbul, Yoldosh poet, Koldosh, Suyar received the literary tradition from the leading epic poets of the Bulungur school of epic poetry, mastered it thoroughly, enriched it with kjeak poetry and created a new Uzbek epic. promoted to the stage. The repertoire of Fazil Yoldosh oglu is rich and diverse in terms of themes and genres. He memorized more than 40 folk epics and sang them with great skill. From it "Alpomish", "Yodgor", "Yusuf with Ahmed", "Murod Khan", "Rustam Khan", "Shirin with Sugar", "Birth of Gorogli", "Avaz Khan's sentence to death", "Cunning princess", "Mashriqa", About 30 such as "Zulfizar", "Balogardon", "Intizor", "Nurali", "Jahongir", "Zevarkhan", "Farhad and Shirin", "Layli and Majnun", "Bakhrom and Gulandom", "Ashiq Gharib" epic is recorded.

The poet sang the best examples of heroic, romantic, historical epics and book epics. The epic "Alpomish" occupies a special place in his work. Among about 40 versions of this epic written by Uzbek folk epic writers, the version of Fazil Yoldosh oglu is considered the most perfect and artistically perfect. The poet's high epic skills were fully demonstrated in it. Fazil Yoldosh oglu also created a series of epics and plays on modern themes. His epics such as "Mamatkarim Plovon", "Jizzakh Rebellion", "My days", "Warrior to my son", "Elat batir", "Father's advice", "Kurollanint", "Er yugigt, go to the field!", "Jahon tinglagay", "Such terms as "To my children", "Pushkina" are among them.

Folk epics sung by Bakhshi, together with the repertoire and original works of Ergash Jumanbulbul oglu, Islam poet, Polkan, Abdulla poet, made a great contribution to Uzbek epics and literature. The poet's legacy is widely studied. A museum was established in the city of Bulung'ur, where the poet was buried, and a statue was installed in it.

When thinking about the heroic epic of the Uzbek people, first of all, the epic "Alpomish" is mentioned. This saga of the Bakhshis has been recorded in more than 30 versions in full or in fragments. But the most famous and perfect copy among them was recorded in 1928 by



Mahmud Zarifov under the guidance of the famous scientist Hodi Zarif. It is interesting that among the Oguz, Kipchak, Altai, and Kungirov versions of the epic, the version told by the son of Fazil Yoldosh is recognized as the most perfect by folklorists.

It is known that in 1952 a political attack was organized against the "Alpomish" saga. At that time, the son of Fazil Yoldash was alive. From the memories that have come down to us, we know that the old Bakhshi was forced to sit for hours in meetings condemning the epic, but he was completely unable to understand the accusations, because the poet Fazil, who was illiterate and did not even know how to read, was unimaginably higher than the critical "scholars" in the field of understanding people's values. .

The son of Fazil Yoldosh was born in 1872 in Loyka village of Bodana region of Bulung'ur district of Samarkand region in the family of farmer Yoldosh brother. In 1873, Loika villagers were forced to move to Chelak village. But the change of residence address did not make a positive change in the household conditions of the family. Brother Yoldosh, who could not bear the hardships of life, died in 1877. Fazil's family remained in a more difficult economic situation. Despite his young age, Fazil Yoldosh had to go to the village of Gallaorol and work hard to earn a living. This is what he said later in the "Kunlarim" team:

Olti yoshda qo'msab-qo'msab otamni,  
Og'ir mehnat ezdi sho'rli enamni.  
Ena-bola topolmadik bir nonni,  
Parcha non deb o'tgan kunlarim.  
Yetti yoshda ortdi mening kulfatim,  
Sakkiz yoshda og'ir mehnat ulfatim,  
Mehnat uchun sinab ko'rdim quvvatim,  
To'qqiz yoshga yig'lab yetgan kunlarim.  
To'qqizimda bel bog'ladim mehnatga,  
Cho'pon bo'ldim, tushdim yana g'urbatga,  
Ishlab yedim, lekin qoldim minnatga,  
Parcha non deb minnat chekkan kunlarim.  
Do'mbiram kuyladi mening holimni.

If you noticed, Fazil Yoldosh's youth was completely devoid of childhood joys. Instead of having fun with his friends, he had to work hard to earn a piece of bread. The term "Kunlarim" allows us to imagine his childhood more than a century later, and at the same time, it calls our youth to learn from the childhood of their ancestors. Fazil Yoldosh's son Ergash did not have the creative environment of the poet. Fazil poet's entry into the circle of Bakhshis was quite complicated. His mastery of epic secrets is combined with experiencing life's anxieties. According to Professor Hodi Zarifov, Fazil returned to his village at the age of 19, until he mastered the art of poetry, and farmed and raised cattle on a quarter of the land left by his father. He even managed to get the name of the most skillful reaper of Loika village. But the drumming practice he learned in his youth does not give him peace. His actions in the path of passion paid off, and he came to the attention of Yoldosh nightingale, a famous mentor of his time. At that time, Yoldosh, Koldosh, and Suyar Bakhshis from Loyka village were continuing

the traditions of their teachers. Among them, Yoldosh Bakhshi was apprenticed to Yoldosh Bakhshi, who reached the level of Nightingale in his time. The fact that he fell in love with Fazil was a sign of good luck for the future performer of "Alpomish". Fazil poet's talent, voice, love of drumming developed on the basis of the advice and instructions of Yoldosh poet. Finally, around 1897, at the age of 25-26, Fazil came to the attention of well-known Bakhshis, and Fazil received the name of a poet.

People's charity has always reflected the pain, suffering, and worries of the people in its works. In the most difficult and difficult periods of social life, the people took comfort from Bakhshi terms and looked to the future with hope. Fazil the poet felt this responsibility with his whole body. In 1898-1908, Samarkand Region created the term "Locust" when a plague of locusts struck the cultivated fields. As the poverty in the country reached its peak, so did the lamentation of Bakhshi:

Kambag'alning aqli shoshib,  
O'g'il qiziman kengashib,  
Kecha-kunduz zor yig'lashib,  
Do'stlar, qaddi kamon bo'ldi.

On the contrary, the tyranny and injustice of the tsarist government on the local population increased. The people were forced to be mute and dependent. Those who protested were immediately punished. Especially in Jizzakh, the barbaric beatings of the rebellious population reached the level of pain. Fozil poet expressed the events of this period in the epics "Mamatkarim Polvan" and "Jizzakh Rebellion". Bakhshi's experience allowed him to depict the events of his time in very vivid pictures:

O'z holiga qo'ymay xalqni  
Qayta-qayta chiqim soldi,  
Urushda bo'lgan xarajat  
Qaydan topib bersin elat?  
Hamma bo'lib qoldi hayron,  
Nechovning vatani vayron.

The epic "Jizzakh Uprising" tells the story of the uprising of the people against the white king's order to send laborers to the war with Germany, on top of taxes and excessive oppression. Bakhshi described the scenes of life, from the speeches of the orators to the convulsions of the tsar's officials, so that those who heard or read the epic felt like a participant in those historical events. Fozil Yoldosh became aware of the science of Uzbek folklore since 1922. At first, Gazi Olim Yunusov, later V. M. Zhirmunsky, Hodi Zarifov, Hamid Olimjon, Maqsud Shaikhzada, Muhammadnadir Saidov, Bahadir Sarimsakov, today Tora Mirzaev, Mamatkul Joraev, Abiir Musakulov, Shamirza Turdimov, Jabbor Eshankul are important in studying the works of Bakhsh. created scientific research.

"Alpomish", "Yodgor", "Shirin bilan Sugar", "Murodkhan", "Rustamkhan", "Malika Aayor", "Mashriqa", "Intizor", "Balogardon", "Nurali", "Jahangir", "Farhad and Fazil Yoldosh had the potential to tell about forty sagas such as "Shirin" whenever his son wanted, from any film.



Especially singing "Alpomish" was a special honor and pleasure for him. Fazil Yoldosh did not forget that ordinary people were listening to his epic while performing the example of his son's heroic epic. People's hearts may be filled with different emotions. That is why Bakhshi's epics focused on expressing the mental state of the heroes of the work in addition to the battle scenes, which are measured only by the highest standard. Barchin's painful appeal to Boychibor in the epic "Alpomish" is a proof of this quality:

“Qurru-yo qur, hayt-a, to’ramning oti,  
Oq to’shim yayloving, sochim – shipirtki,  
Kuyganimdan gapni gapga ulayin,  
To o’lguncha sayising bo’p yurayin.  
Egam rahm aylasin qonli yoshima,  
Sabab bo’lib qo’shgin dengi-do’shima,  
Olmosday tuyog’ing qorday to’shima,  
Qurru-yo qur, hayt-a, to’ramning oti!  
O’yilmay kuymasin kulbai xonam,  
Oh urib yig’laydi mendayin sanam,  
Qalmoqda qolmasin guldayin tanam,  
O’n ikki oy seni Boyburi boqdi,  
Gardaningga Qaldirg’och qo’tos taqdi.  
Yig’latmagin Barchin gulday bebaxtdi,  
Qurru-yo qur, hayt-a, to’ramning oti”.

This appeal cannot be heard indifferently. When you listen to it, or at least read it with a little attention, it seems that a magical change has taken place in the human body. The girl's heartache is expressed in her lament, afraid of living as a stranger in a foreign country. It is not without reason that Fazil Yoldash's son is well respected among the Bakhshis whose name is mentioned. It is a simple fact that this honor is the product of hard work, extraordinary memory, infusing life experience into the spoken work, skill and indomitable will. Dozens of epics of Fazil Yoldosh's son were published in hundreds of printed plates in the series of folk works. Today, the number of poems and epics written by Bakhshi, books and articles analyzing his work has reached 500. Fazil Yoldosh's son died in his village in 1955 at the age of 83. In a word, the son of Fazil Yoldosh is the original child of our nation, who is famous and famous as a great gift in Uzbek epic.

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