

Suyav Bakhshi's Creative Activity and its Role in the Development of Khorezm Folk Tale Traditions

Imomnazarova Shahodatkhon Khabitovna

Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan,
Senior Research Fellow, Department of Folklore Doctor of Philosophy in Philology (Ph.D)

ABSTRACT

The article examines the peculiar epic tradition of the bakhshi of the Khorezm storytelling school, as well as the creative activity of Suyav bakhshi, popular among the Uzbeks, Karakalpaks and Turkmen in the Khorezm oasis, and his role in the Khorezm epic traditions.

KEYWORDS: *folklore, bakhshi, storytelling, dastan, improvisation, folk dastans, storytelling art, dastan school*

How to cite this paper: Imomnazarova Shahodatkhon Khabitovna "Suyav Bakhshi's Creative Activity and its Role in the Development of Khorezm Folk Tale Traditions" Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-6 | Issue-6, October 2022, pp.1377-1379,
URL: www.ijtsrd.com/papers/ijtsrd52076.pdf



Copyright © 2022 by author (s) and International Journal of Trend in Scientific Research and Development Journal. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0) (<http://creativecommons.org/licenses/by/4.0>)



Although the epic tradition has come from a long past, it has been living and developing to this day among the Turkic peoples. As a service of skilled bakhshis (singer of epic tales; practitioner of quasi-shamanistic medicine), our epic wealth has reached and lives up to us. Bakhshis, a master of song and speech, improviser, owner of imitation and plastic skills, has gained much value in the country since ancient times. Bakhshi should know the life and imagination, culture, history of her place. He must be rich in words, be able to skillfully use all forms of living folk language, word games and their ornaments. All of these are events related to the art of baxshi, which has a long history of development.

It is important for Bakhshi to engage the listener with his melodies, to perform the epic in a uniquely perfect way, to manage the audience with his ingenuity and acting skills. This, in turn, requires the bakhshi-poet to constantly improve his skills. It has to do with natural talent and perception of the world, fantastic

creative play and the subjective imagination of the performer.

In the history of Uzbek epic poetry, many talented poets have left a bright mark. The services of orientalists and ethnographers, who played an important role in keeping them engraved in the pages of history, deserve special recognition. Alexander Nikolaevich Samoilovich, a leading orientalist who lived in 1880-1938, is one of them. He conducted research on the folklore and ethnography of the Turkic peoples. He is a Turkic scholar who has made a significant contribution to the publication of a number of works on Uzbek folklore.

St. Petersburg University, as well as the Russian committee for historical, archaeological, linguistic and ethnographic study of Central and Eastern Asia with a referral in the scientific expedition along the Khorezm oasis in 1908 A.N.Samoylovich met several times on 18-26 may with Bakhshis, who made

observations on their specific performing skills. While he was at the arch of Khiva Khan's Tozabagyab, a guest, he listened to the epic songs in the performance of Khiva Bakhshis, paying special attention to Bakhshi and the performance skills of the musicians next to him and the instruments of muksiq. At that time, the scholar Bakhshi, who had mastered the Turkic languages well, learned that he was speaking one of the biblical epics and noted in his diary that "when khivelik Bakhshi himself was playing dutor and playing the epos, he was caught up with the two musicians next to him and stood as a chorus"[1].

While at the town Takhta, he was able to see the well-known folk bakhshis - Shammar bakhshi, a great epic folk tale-poet from the Turkmen tribe of Yavmid. He belonged to the Chovdyr clan of the Turkmen when he was in the village of Porsu in the current Toshovuz region of the Sakhon district. In all districts of Khiva Khanate, 58-year-old Suyav Bakhshi, whose name is famous, writes about the singing of the epics in Turkmen and Uzbek languages. He also wrote interesting information about the cultivation of pupil from Uzbek Bakhshis such as Otajan Bakhshis, about the later teaching of some Karakalpak Bakhshis of Uzbek Bakhshis from Suyav Bakhshi school, and about the fact that these peoples were pupil and masters of each other [2].

During this trip he listened to the epics of Uzbek bakhshis such as Otash bakhshi, Nurjon bakhshi and Eshvoy bakhshi from Toshovuz, and collected materials on the traditions of Khorezm epics [3].

J.Yusupov, a folklorist who studied the scientific activity of A.N.Samoylovich, wrote that "during the conversation with Suyav Bakhshi, the scientist wrote interesting information about the history of Khorezm folk epics, creative skills, method of performance, repertoire, plot of folk epics and series of images. Several narrations and legends written during his conversation with the scientist Suyav bahshi were also used in scientific works on the history of Turkish epics, mythology and epos" [4].

In fact, Suyav Bakhshi was one of the most famous bakhshis in the Khorezm oasis in the late 19th and early 20th centuries. Academician T. Mirzaev also acknowledged in his research that this bakhshi oasis, which tells the same story in Turkmen and Uzbek languages depending on the ethnic composition of the audience, played an important role in the epic. They glorify Suyav Bakhshi as a teacher of bakhshis." [5]

One of the songs written by the famous people's artist of Khorezm, Rayimboy masquerade, contains

information about Suyav Bakhshi and one of the musicians who was sent to him, a player named Pirak:

Суйав бахши, боломончи Пиракжон,
Достонлар айтганда ҳаммалар ҳайрон,
Ғижжак чалиб қирқ йил ўтди Пиракжон,
Бахшилар устози бўлиб ўтдилар [6].

According to sources, the famous poet Suyav Bakhshi was born in 1850 in the family of a man named Seytnazar Gummachi, who lived in Porsu. At that time, the village of Porsu became a center of epic poetry, which included such great poets as Eshvoy Bakhshi, Nurjon Bakhshi, Otash Bakhshi, Niyozmat Bakhshi, Garibniyaz-Matniyaz Bakhshi, Musa Bakhshi. Suyav, who had a passion for poetry, became an apprentice in the Eshvoy branch from an early age. The Eshvoy Bakhshi was originally an Uzbek Bakhshi in the village of Dorichi, Shovot, and memorized 18 branches of the "Gurugli" series. The Suyav bakhshi became a large bakhshi after carefully studying the melodies and texts of the epic, which had long been popular in the oasis.

Studied the musical nature of the Khorezm epics .In the genealogy of Khorezm Bakhshis compiled by B. Matyakubov, Suyav Bakhshi and buva Bakhshi were shocked by the textual Bakhshis, who lived in the XIX century, and it was shown that he learned the secrets of friendship from the Eshvoy Bakhshi, who lived in the end of the XVIII – the first half of the XIX century [8].

More detailed information about Suyav Bakhshi can be found in the book "Musical History of Khorezm" by Mullah Bekjon Rahmon and Muhammad Yusuf Devonzoda. As it is written in it, "Suyav Bakhshi is originally from the Turkmen Chavdur tribe and is from the area called Boldimsoz. Suyav Bakhshi may have died a year before the revolution, that is, five years ago. Suyav Bakhshi was well-known among the Uzbek, Turkmen and Karakalpak peoples. It is no exaggeration to say that there is no one in Khorezm who does not know him. There are 7-8 different songs created by Suyav Bakhshi, which are loved and performed among the people. The style of the Suyav Bakhshi cannot be applied by most people. He was as good at singing as he was at playing his own songs." [9]

According to the Khorezm Music History, Suyav Bakhshi's songs were "Ilgor", "Ilgor Sarpardasi", "Kor Qiz", "Eshvoy", "Shah Kochdi", "Muhammas", "Shohsanam" and Bakhshi played them with great skill. . It is due to the performance skills of Suyav Bakhshi that "the dutor instrument is well established between Uzbek and Turkmen chovdir (Turkmen tribe). In particular, the new songs of Suyav Bakhshi,

who grew up among the Chovdir tribe, prompted the spread of the dutar among the people. "[10] The Karakalpak and Uzbek lyrics of the song "Eshvoy" performed by Suyav Bakhshi are included in the "Karakalpak Folk Songs" complex [11].

Suyav Bakhshi made a great contribution to the development of Khorezm epics by training many students. It is known that he raised such disciples as Jumamurod baxshi, Bolta baxshi, Akchagul, Tajiboy, Khadija. Karakalpak art critic G. Tulovmurodov also noted that he learned 25 melodies from Japak bakhshi who came out of the School of Suyav Bakhshi. The famous Uzbek poet from Mangit Ahmad Bakhshi was the teacher of the son of Matnazar Otajon Bakhshi, who in turn was a talented student of Suyav Bakhshi, who was famous among Uzbeks, Karakalpaks and Turkmens in the Khorezm oasis. Otajan Bakhshi from his teacher Suyav Bakhshi studied the tunes, texts and methods of saying such as "Shahsanam and Gharib", "hurligo-Hamra", "forty thousand", "Avaz married", "Avaz resigned", "Arab Basil", "Khirmandali" perfectly. As he memorized these epics from his youth to his gifted student Ahmad Bakhshi Matnazar's son, he learned from his teacher not only the art of singing epics, but also the style of performance [12].

The account of Mulla Bekjon Rahmon and Muhammad Yusuf Devonzoda in the book "Musical History of Khorezm" "Suyav Bakhshi died a year before the revolution, that is, five years ago" can serve as a basis for determining the date of death of the great poet who made a unique contribution to the development of oasis epics. According to this information, Suyav Bakhshi died in 1916.

In conclusion, Suyav Bakhshi, who played a worthy role in the development of Khorezm baxshi art and epic traditions of the second half of the XIX - beginning of the XX century, is a great artist who not only performed traditional epics, but also contributed to the development of Khorezm folk music. .

REFERENCES

- [1] Самойлович А.Н. Краткий отчет о поездке в Бухару и Хивинское ханство командированного СПб университетом и Русским комитетом приват доцента А.Н.Самойловича 1908 году // Известия русского комитета для изучения Средней и Восточной Азии в историческом, археологическом, лингвистическом и этнографическом отношении. – СПб., 1908. – №9. – С.17.
- [2] Ўша манба. – Б.25.
- [3] Рузимбаев Х. Суяв бахши и Хорезмская школа сказителей // Хоразм фольклори. Т.1. – Урганч, 1999. – С.11.
- [4] Юсупов Ж. А.Н.Самойлович ва Хоразм фольклори / Ж.Юсупов. Қайноқ қалб сурури. – Тошкент, 2006. – Б.65.
- [5] Мирзаев Т. Халқ бахшиларининг эпик репертуари. – Тошкент: Фан, 1979. – Б.56-57.
- [6] ЎЗР ФА Ўзбек тили, адабиёти ва фольклори институти Фольклор архиви. Инв.№1730/11.
- [7] Самойлович А.Н. Краткий отчет о поездке в Бухару и Хивинское ханство командированного СПб университетом и Русским комитетом приват доцента А.Н.Самойловича 1908 году // Известия русского комитета для изучения Средней и Восточной Азии в историческом, археологическом, лингвистическом и этнографическом отношении. – СПб., 1908. – №9. – С.27.
- [8] Матёкубов Б. Достон наволари. – Тошкент, 2009. – Б.17
- [9] Мулла Бекжон Раҳмон, Муҳаммад Юсуф Девонзода. Хоразм мусиқий тарихчаси. – Тошкент: Мумтоз сўз, 2014. – Б.30.
- [10] Юқоридаги манба. – Б.21.
- [11] Қарақалпақ халқ қосықлари. – Ноқис, 1965. – Б.362.
- [12] ЎЗР ФА Ўзбек тили, адабиёти ва фольклори институти Фольклор архиви. Инв.№1730/12.