



## THE ARTISTIC AND AESTHETIC VIEWS OF THE KURGON EPIC SCHOOL AND THE FOLLOWING POET

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**Abstract:**The article analyzes the Uzbek folk epic schools, their uniqueness, performance features, permanent connections, tradition of preparing bakhshi, teacher-student relationship, artistic and aesthetic views of bakhshi-poets on a scientific and theoretical basis. Although all-Uzbek schools of bakhshiki have an ancient basis and common features of performance, they also have methods and ways that distinguish them from each other. It was shown on the basis of artistic and aesthetic views. The attitude of folk epic writers to their contemporaries and students, to music and words, to the epic repertoire, to the performer and the listener, to the events of the epic, to the epic tradition represents their artistic and aesthetic views. The views of the Ergash poet on the preservation of epic traditions, which have an important place in the repertoire and epic outlook of the Kurgan school of epics, the integrity of the epic plot and composition, and the compatibility of each motif with the requirements of epic logic and it was shown on the example of epics.

**Key words:** epic school, bakhshi, master-disciple, tradition, epic, epic performance, epic environment, artistic-aesthetic vision

Enter. The schools of epic writing have a great place in epic art, and their traditional performance methods and epic melodies have reached through the skill of poets. Although the performance of the epic and its related features are present in the creativity of most peoples, they have similarities in the general aspect of the performance. The differences between the epic schools are mainly seen in the ways and methods of performance. Considering these differences, scientists use the term "epic school". There are a number of theoretical views on the uniqueness and performance characteristics of the epic school. In particular, the poetic school and its ways of performance, epic The teacher-pupil relationship of the performer continued in stable traditions, the methods of telling stories and the general and specific features of performance art are shown in scientific-theoretical views [1].

So, the creation and performance of epics within certain poetic groups created epic schools and formed their teacher-student relationships within this school. The connection of epic schools to certain geographical places is due to the fact that the performance of epics was improved on the basis of creativity in those regions, moreover, there were talented teachers and students learned and continued this art form. When thinking about the schools of epics, it is considered to be connected with the poetic center of a certain region on a conditional basis, moreover, it is related to the formation of the performance of bakhshis and the improvement of the epic repertoire in that region. According to the researches, there are no schools of epics related to the name of Bakhshi in our republic today. Selami Fidakor, who commented on the naming of the epic schools of the Turkic peoples, notes that there are schools in Karakalpak and Turkey related to the names of performers. "It is a tradition of epic writers in Karakalpakstan and Turkey to name epic schools

after the name of a certain famous bakhshi" [2].

The researcher's opinion is reasonable on the one hand, of course. However, the emergence and development of epic traditions existed in different periods, and in addition, talented performers grew up in each region, and they trained students based on traditional education. which caused it to be associated with the name Bakhshi. It is known that talented bakhshis have their own characteristics and skills related to individual performance, but they are formed on the basis of stable traditions. Based on this, the process of the spread of the epic performance is different in different regions, and it either develops or fades away based on the needs of social and household life. Epic schools are associated with the names of certain regions, and this term was introduced in our folklore by H. Zarifov. "These poets, who share the same ideological direction and class affiliation, differ from each other in terms of their repertoires, poetic techniques, and performance methods. I called the separation of folk poets from each other in their own poetic ways as schools of epics in science" [3].

T. Mirzayev says that the characteristic features of epic schools are "...in the framework of the generalized elaborate epic tradition, there are individual creative features, ways, styles, master-student relationships specific to a certain bakhshi or group of bakhshis" [4] expresses his opinion on the appearance of their differences and similarities in such aspects. Regardless of the general name of epic schools, each region has its own performance characteristics. Let's consider such cases in the example of the place of the Ergash poet in the traditions of the Kurgan epic school and his artistic and aesthetic opposites.

**Research methodology.** Among the examples of folklore that are considered the invaluable spiritual wealth of our people, folk epics occupy a special place. The art of epic singing, that is, Bakhshi, has its ancient roots. This art is passed from teacher to student, from generation to generation, directly through live performance. Scientific observations conducted by our folklorists throughout the 20th century have shown that there were a number of epic centers in our republic. The Samarkand, Bukhara, Tashkent, Fergana, Khorezm, Surkhandarya and Kashkadarya schools of epic writing are a vivid example of this. The traditions of epic writing are one of the most ancient forms of verbal art in Uzbek folklore, highly developed, and have been satisfying the artistic and aesthetic needs of the people for centuries. Although each region has its own unique methods and ways of performing epic traditions, there are also features that distinguish them. In particular, the Kurgan, Bulungur and Narpay schools of epic poetry belonging to the Samarkand region have a special place in this regard. The traditions of the Kurgan school of epic poetry and their master-disciple, dostan performance methods, and artistic and aesthetic views are evident in the repertoire of the Ergash poet Jumanbulbul oglu. There are some studies on the Kurgan school of epic poetry and the performance repertoire of the Bakhshis[5]. However, the Kurgan traditions of epic poetry were not the object of systematic research in them. Based on this, let us consider the Kurgan school of epic poetry, the repertoire of the Bakhshis, the performance style and artistic and aesthetic views. The methodology of the study is formed by the theoretical views and research methods of the above-mentioned master folklorists.

**Results and discussion.** The attitude of folk epic poets to their teachers and predecessors, contemporaries and students, their view of the word and the epic repertoire, their affirmation or denial of one or another variant of the interpretation of certain episodes and motifs, and their friendly attitude towards listeners and writers express their artistic and aesthetic views[6]. Although the artistic and aesthetic views inherent in the creative and epic performance process are generally noted, aesthetic views on epic creation continue in the creative process, and Bakhshi poets paid special attention to this situation. "Folklorists and folklore collectors have written about Bakhshi's teacher, repertoire, and his mood at the time of singing or writing the work, and about the interjections-indentations between the text of the works being sung or written are found in almost all Bakhshi poets. The poet Ergash, however, differed from all this and greatly expanded his thoughts on this subject. If we look at his repertoire and work as a whole, he appears as a folk sage who evaluates epics and epic poetry in a folk aesthetic way"[7]. Thus, the relationship between Bakhshi and his audience, the word and the word, the integrity of the repertoire, and the epic environment are understood in the harmony of artistic and aesthetic worldview. Such a creative process maintains its continuity within the traditions of epic poetry. Although tradition and traditionalism are considered the main features of folklore creativity, there are one-sided views on tradition. Tradition or traditionalism should be evaluated not only from the point of view of the performer and the work he has mastered, but also from the point of view of the epic environment and the knowledge of the listener. This can be seen in the example of the Kurgan school

of epic poetry and the aesthetic views of the poet Ergash.

The artistic and aesthetic view was initially considered the main criterion of the performance and creativity of the Bakhshis, and its initial manifestation was considered to be the understanding of the word and its essence, and the feeling of acting on it from the heart. It is especially emphasized that indifference to the value of the word is not acceptable for the Bakhshis. The poet Ergash paid special attention to this issue:

The word is a precious gem,

Friends who do not distinguish the word are useless.

Therefore, he emphasizes that maintaining poetry and epic poetry in a high status, paying attention to the criteria of artistry are important factors in the art of Bakhshism. Therefore, "It is necessary to pay special attention to every word, every symbol and explanation in the works written by the poet Ergash or written by himself. This intelligent person highly valued the artistic word. He never gave his words to the wind, did not blow them away. T. Mirzayev specifically points out that, along with creating special terms for their views on words and speech, they also gradually incorporated them into the layers of epics" [7].

The important place of tradition and bardikhogi in epic creation is considered a leading factor in epic writing.

Bakhshi was able to convey the spiritual suffering of a mother who is losing her children and is subjected to extreme oppression in a highly artistic way. The processes of spiritual imagery in the epic events are evident in "Ravshan", as in many of the examples he sang. The criteria of artistry are also evident in the methods of expression of the Kurgan school of epic poetry, especially in the performance of the poet Ergash. One of the leading methods in the poet's performance is the presentation of poetic expressions in the form of quatrains. The quatrain form expresses diversity in describing the situations occurring in the psyche of the heroes and creates fluidity in the melodic lines. Therefore, the performance style, artistic and aesthetic views of the Bakhshis of the Kurgan school of epic poetry are formed in the system of traditions regarding the events of each epic they performed, the psyche of the heroes, the world of images, and the creative process, and they require separate research.

**Conclusions and suggestions.** Comparative study of issues such as the master and student in the art of bakhshi, the personality of the bakhshi and his epic performance, tradition and art, the concept of an epic hero, collective and individual creativity, and attention to the power of the word and the artistic influence of the word using the example of the repertoire of the bakhshis of the Kurgan school of epic poetry is of great importance in the study of the artistic and aesthetic performance characteristics of the all-Uzbek art of bakhshi.

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