

UZBEK FOLK EPIC SCHOOLS

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Annotatsiya: Mazkur maqolada o'zbek xalq og'zaki ijodining yirik va qadimiy tarmoqlaridan biri bo'lgan dostonchilik an'anasi hamda uning hududiy maktablari tahlil qilinadi. Asosan Farg'ona va Xorazm dostonchilik maktablariga e'tibor qaratilib, ularning badiiy xususiyatlari, obrazlar tizimi, til va sheva o'ziga xosliklari hamda dostonchilarning ijro uslublari ilmiy jihatdan ko'rib chiqiladi. Xalq dostonlari orqali uzatiladigan tarixiy va ma'naviy qadriyatlar, shuningdek, bu dostonlarning madaniy meros sifatidagi ahamiyati yoritiladi. Maqola, o'zbek folklorshunosligi doirasida dostonchilik maktablarini o'rganishga ilmiy hissa qo'shadi.

Kalit so'zlar: O'zbek xalq og'zaki ijodi, Dostonchilik maktablari, Farg'ona dostonchilik maktabi, Xorazm dostonchilik maktabi, Xalq dostonlari, Madaniy meros.

Annotation: This article analyzes the epic tradition, one of the largest and oldest branches of Uzbek oral folk art, as well as its regional schools. The main attention is paid to the Fergana and Khorezm epic schools, and their artistic features, system of images, linguistic and dialectal features, as well as the performance styles of epic poets are scientifically examined. The historical and spiritual values transmitted through folk epics, as well as the significance of these epics as a cultural heritage, are highlighted. The article makes a scientific contribution to the study of epic schools within the framework of Uzbek folklore studies.

Keywords: Uzbek Folk Oral Art, Schools of Dastans, Fergana School of Dastans, Khorezm School of Dastans, Folk Dastans, Cultural Heritage.

Аннотация: В данной статье анализируется эпическая традиция, являющаяся одной из крупнейших и древнейших отраслей узбекского народного устного творчества, а также ее региональные школы. Основное внимание уделяется дастанным школам Ферганы и Хорезма, научно рассматриваются их художественные особенности, система образов, языковые и диалектные особенности, а также исполнительские стили сказителей. Освещаются исторические и духовные ценности, передаваемые через народные дастаны, а также значение этих дастанов как культурного наследия. Статья вносит научный вклад в изучение школ эпической поэзии в рамках узбекской фольклористики.

Ключевые слова: Узбекское народное устное творчество, школы поэзии, Ферганская школа поэзии, Хорезмская школа поэзии, Народные эпосы, Культурное наследие.

Uzbek folk oral creativity is the artistic creativity of the Uzbek people, passed from mouth to mouth for centuries and inherited from generation to generation, reflecting the worldview, historical memory, moral and aesthetic values of the people. Examples of oral creativity have expressed the life, struggle and aspirations of the people since ancient times, when writing did not appear. The earliest written record of Uzbek folk oral creativity dates back to the 16th century. In particular, the epic "Alpomish" was recorded in writing in the 1560s, according to academician V.V. Recorded by Radlov in the late 19th century. Later in 1901, the Russian scientist A.A. The writings of the epics "Kablandi", "Alpomish", "Gooroglu" by Divaev were published in Orenburg and Kazan.

At the beginning of the 20th century, a scientific study of Uzbek folk art began, and in the 1920s-1930s, folklore samples began to be collected by academics Hodi Zarif, Vahid Abdullaev, Hamid Ziyoyev. The scientific study of Uzbek folklore was carried out especially by the folklore department, which operated in the 1950s-1980s as part of the Institute of language and literature of the Academy of Sciences of Uzbekistan. In the same period, folklorist scholars were taught by A.Kayumov, M.Jabborov, M.Mirzaev, Sh.Salomov, T.Mirzayev, N.Experts such as Mallaev created valuable scientific works on folk tales, Proverbs, epics, legends and narratives. In particular, in 1975, fundamental collections "Uzbek folk oral creativity" began to be published in Tashkent, and by the 1980s, a 10-volume complex was published. One of the major genres of Uzbek folk oral fiction is epic, with epic works such as "Alpomish", "Gooroglu", "Rustamkhan", "Kuntugmish" serving as historical memory in the people's minds. In 1999, the epic "Alpomish" was listed by UNESCO as a World Cultural Heritage Site. In 2000, scientific conferences were held internationally in Uzbekistan dedicated to the Year of Alpomish. Also in 2008, The Uzbek Center for people's creativity was established in Uzbekistan in order to preserve and promote the samples of people's creativity. Today, Uzbek folk oral creativity is studied not only as a cultural heritage, but also as a direct mirror of folk thought, an analytical tool of folk psychology and social life. It reflects the history, rebellions, values of the People, female and male images, spiritual and moral concepts. In this respect, oral creativity is an important resource not only for folklore, but also for history, cultural studies, anthropology and sociology.

Uzbek folk epic schools are one of the major branches of Uzbek oral epic creation, with the art of epic being separated into several schools according to territorial, linguistic, stylistic and poetic aspects. These schools have been formed among the people for hundreds of years, each with its own artistic criteria, performance styles, hero images and plot construction. For the first time, the scientific classification of Uzbek epic schools was advanced by the folklorist scientist Mamatqul Mirzaev in the 1960s-1970s. According to his research, Uzbek epic tradition is mainly divided into four major schools: Fergana, Bukhara (Zarafshan Oasis), Khorezm and South Uzbekistan (Kashkadarya–Surkhandarya) schools. The school of fairy-tale saga is musically rich, prone to lyricism, the plots of which are formed mainly around family, love and personal hardships. A special place among the representatives of this school is occupied by the Fozil satellite boy (1872-1936). The epics of his performance, "Rustamkhan", "Kuntugmish" and "Gooroglu", were written in the early 20th century and published in the 1930s. The Fergana

school is distinguished by its sheva features, and the epics have a distinctive bringing tone (yullava). And the Khorezm School of Saga is distinguished by its voluminous plots, characters singing courage and courage, epic breadth and melodies in its own dialect. There are epics typical of this school such as "Gooroglu", "Malik Muhammad", "sweet and sugar". In the first half of the 20th century, epic epics were performed in many variants by performers such as the khwarezmian epics – the Polwon narrator, Abdullah the narrator. The khwarezmian epics were mostly performed at the court of nogora and Circle, which enhanced their solemn tone. Bukhara School of epic or Zarafshan Oasis school has its own ancient epic examples, in which historical motives, religious and moral ideas occupy a leading place. Sagas concerning this school, including works such as "Raqshan", "Saifi's Palace", "Chor doston", "the Ox-collar", were common during the Emirate of Bukhara. Many of the epics operated around the mosque and madrasa, so that religious aesthetic ideas formed the main ideological basis of the epics. The South Uzbekistan School of epic (Kashkadarya–Surkhandarya regions), on the other hand, is characterized by epics close to epic realism, rich in folk tone and oral dramatism. Epics such as "Kyrgyz Khan", "Rustam", "Avaz Khan" are characteristic of this school. In the 1950s and 1960s, folklorist scholar Tohir Mirzayev recorded many epics during his expeditions in the area and published his study, "Uzbek folk epic", in 1970. Representatives of this school used more elements of stage performance, with strong manifestations of narrative, dialogue, and tone harmony throughout the performance.

The epic "Gooroglu" occupies an important place in all Uzbek epic schools. From this saga, each school has its own options. For example, in the Farghana variant, the Hawk is depicted as a thin, devoted hero to his countrymen, while in the Khwarezmian variant he is advanced as a brave, Sardar. To date, Uzbek epic schools are preparing for inclusion in the UNESCO Intangible Cultural Heritage List. In 2020, a catalog of regional epics was created with the cooperation of the Ministry of culture of the Republic of Uzbekistan and the Institute of folklore of the Academy of Sciences. The study, preservation and transmission of these schools to a new generation serves to preserve the historical memory, aesthetic thinking of the Uzbek people.

The Fergana epic school is considered one of the largest and richest branches of Uzbek folk epic creativity. This school was formed in the Fergana Valley — Kokand, Margilan, Andijan, Namangan and other regions, reaching its peak of development mainly in the 18th and 20th centuries. The school of Fergana is distinguished by its lyrical expression, strength of musicality, attention to the inner experiences of images, simplicity of plot and the fact that events are based on values such as humanity, love, fidelity. The epics typical of this school were mostly performed orally, with extensive use of the epics' distinctive "yelling" (introductory melodies), narrative style, and tools of monological expression in the poem-bytes range. One of the major representatives of the Fergana School of Saga was the son of Fozil the Comrade (1872-1936), who performed such epics as "Rustamkhan", "Kuntuǵmish", "Gooroglu" with high skill. The epics of the phosyl narrator were recorded during the first scientific expeditions of the 1920s-1930s to collect folk oral creativity. In particular, the epic "Kuntuǵmish" in his performance was published in Tashkent in 1939. Farghana's epics performed stringed instruments, sometimes without a bell, in a melodic recitative (poetic eloquence) manner, rather than in a drum or circle. The dialect tone and pronunciation characteristic of this school are unique, and in the epics all the riches of the Valley dialect are

clearly reflected. In addition to heroic epics such as “Alpomish”, “Gooroglu”, “Rustamkhan”, “Kuntugmish”, romantic epics such as “sweet and sugar”, “Layli and Majnun” are also common in the Fergana School of Saga. For this reason, this school is characterized by a combination of epic and lyrical elements. Currently, the sound archival materials collected by the figures of the Fergana School of fiction are stored and studied at the Institute of Folkloristics of the Academy of Sciences of the Republic of Uzbekistan.

The Khorezm epic school is one of the oldest and Classical Schools of the Uzbek folk epic tradition, formed in the areas of the present-day Khorezm region as well as partially in the Daskhovuz region of Turkmenistan. This school is characterized by plots in the spirit of epic breadth, valor and patriotism, large-scale works, an incredibly high level of chanting of heroic images. The roots of the khwarezmian epic school go back to the time of the ancient Khwarezmian state, but scientific study began in the early 20th century. Russian researcher A.A. While Divaev printed in Orenburg a variant of the epic “The Eagle”, recorded in the Khorezm area in 1901, the first scientific expeditions to collect folklore samples were launched in the 1930s-40s with the support of the Science Committee of the Özssr. Khwarezmian epics have included major performers such as the Polwon epost, Abdullah the ePost, who have performed the epics among the people on stage for many nights, in a nogora, circle, and sometimes in a gjijjak jour. This school-specific style of performance is represented by a Solemn, High-veiled, strongly dramatic tone. In the epics, the Khorezm dialect serves as the basis, and in this dialect rich old words, Arabic–Persian phrases are widely used. One of the most famous epics of the Khorezm School of Saga is “Gooroglu”, in which images of Gooroglu as a people's leader, a brave warrior, a fighter against tyrants stand at the center. Epics such as” Malik Muhammad“,” Rustam Khan“,” sweet and sugar“,” Boz taluk ” also form a rich repertoire of the Khwarezmian school. In the poetry of the Khorezm epic school, details are widely illuminated, the sequence of events is fully staged, the images are clearly, chips and touching drawing. Today, many examples of the Khorezm School of Saga are kept in the folklore archive of the Academy of Sciences of Uzbekistan. In 2021, Khwarezmian folklore traditions were included in the international expert assessment process for inclusion in the UNESCO Intangible Cultural Heritage List. This school is not only an example of fine art, but also an expression of the historical memory, moral standards and national identity of the khwarezmian Oasis people.

Uzbek folk epics are one of the major and ancient genres of folk oral creativity, which arose as an expression of the historical memory, social views, moral values and aesthetic taste of the people. The epics were primarily in the epic genre, and played an important role in shaping national consciousness through sequence of events, hero activity, folk marriage, and artistic interpretation of historical events. Among the Uzbek folk epics, such works as” Alpomish“,” Gooroglu“,” Rustamkhan“,” Yusuf and Ahmad“,” Kuntugmish“,” sweet and sugar“,” Layli and Majnun ” are among the most common and many variants of epic examples. Some of these epics have a thousand-year history, and some of their scenes and plots are tied to the lives of ancient Turkic sources, Islamic narratives or historical figures.

For example, the epic” Alpomish ” was first published in 1889 by a member of the Russian Oriental Society V.V. Recorded by Radlov, it was published in German in 1894 in Germany. Later in 1957, academic P. Under khodjayev's leadership, Uzbek variants of this epic were published with scientific annotations. ”Alpomish ”was recognized by UNESCO as a” masterpiece of the oral and intangible heritage of humanity ”in 1999, and the same year was

declared an "Alpomish year" internationally. Through this epic, the people have delivered from generation to generation values such as heroism, loyalty, patriotism, service to family and society. Folk epics are an integral part of cultural heritage, they have not only literary-artistic value, but also historical, sociological and linguistic significance. Through epics, it is possible to create an idea of past folk customs, culture of dress, labor activity, periods of war and peace, even geopolitical situations. In particular, the epic "Gooroglu" is widespread among Uzbek, Turkmen, Azerbaijani, Karakalpak and other Turkic peoples, having its own variants based on the local tradition of each people. The epic was added to the UNESCO Intangible Cultural Heritage List in 2009 as a symbol of the multinational epic tradition. Cultural heritage, in particular oral traditions, is a form of folk wisdom and aesthetic values living in the memory of the people. Scientific research on the study, documentation and preservation of folk epics and other folklore samples has been established in Uzbekistan since the beginning of the 20th century. In the 1930s, folklore expeditions were organized by the Republican Science Committee, which resulted in hundreds of sagas, legends, fairy tales, and proverbs being recorded. Later, in the 1960s, the direction of Folklore Studies was established at Tashkent State University (now Uzmu), training special scientific personnel in this direction. Today, in cooperation with the Institute of Folklore Studies of the Academy of Sciences of the Republic of Uzbekistan, the editorial office of the Uzbek national Encyclopedia, the Ministry of Culture and theaters and cultural centers of the regions, consistent work is being carried out to stage folk epics, digitize them and bring them to a new generation. International catalogs on "Uzbek oral traditional creativity" are also being compiled in cooperation with UNESCO. Folk epics serve as a decisive tool in maintaining national identity, strengthening cultural memory and educating the younger generation in today's era of globalization. Through them, the people are continuously delivering their history, dreams, ideal hero images and social values from generation to generation.

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