THE INDIVIDUAL MASTERY OF THE BAKHSHI IN THE NARATION OF ABDUNAZAR POYONOV'S VERSION OF THE EPIC "ALPOMISH"

Jumagulova Dilafruz Xushmurot qizi
2nd year student of Tashkent State University of Uzbek
Language and Literature named after Alisher Navoi.
dilafruzjumagulova@gmail.com
+998977557194

Annotation: Abdunazar Poyonov's version of the epic "Alpomish" is based on the traditional plots of the epic, but also includes unique features. It combines the plot of several epics, as well as a beautiful proof of the cause of events. In this article, we have focused on the individual skills of Abdunazar Poyonov and compared them with the options of Fozil Yuldosh o'gli, Umir Bakhshi Safarov and Mardonaqul Avliyoqul o'g'li.

Keyword: Alpomish epic, individual skill, variety, Fozil Yo'ldosh o'g'li, Umir bakhshi Safarov, Mardonaqul Avliyoqul o'g'li.

The epic "Alpomish" is a folklore that has been passed down from language to language for thousands of years and sung by bakhshis. People do not repeat exactly what they have heard or learned while singing each bakhshi epic according to the oral conditions, but they are known for their skill, improvisation, and ability to make changes in different situations, without deviating from tradition. Although the epic is a traditional folklore, the oral version of the epic reflects the individual skill of the epic. Abdunazar Poyonov's version of the epic "Alpomish", along with the traditional characters, motifs, plots and epic formulas of other versions of the epic, also reflects only the peculiarities of Abdunazar Poyonov.

In the epic "Alpomish" the main and traditional heroes such as Do'ltanbiy, Alpinbiy, Boybo'ri, Boysari, Alpomish, Yodgor are in the same form in the versions of Fozil poet, Umir poet, but in the version of Abdunazar Poyonov together with the above heroes Do'ltanbiy, Arkonbiy, there are also images of O'rkanbiy' which we do not encounter in other variants.

There is a saying among our people that it is necessary to know seven fathers. It was once understood that "who did not know the seven fathers was considered as a slave." The number of seven generations is called by separate terms among the people. Folklorist Shomirza Turdimov calls this sequence of terms as follows: "1 - father, 2 - child, 3 - grandchild, 4 - great-grandchild, 5 - great-grandchild, 6 - great- grandchild, 7 –the last great-grandchild, 8 - stranger."[1] Abdunazar Poyonov's individual skill is to place the descendants of Alpomish on the basis of folk tales: Father – Do'ltanbiy, child - Arkonbiy, grandson – O'rkanbiy, great –grandson Dobonbiy, great-gradson - Alpinbiy Bobinbiy, the great grandsons - Boybori / Boysari, the last great gradsons - Alpomish, stranger - Yodgor. The names also contain important information about the state and the alpine system. The multiplicity of generations compared to other variants has included itself positive meaning that statehood has been going on for several generations, and leadership has been an important factor in justifying the existence of Alpomish in the blood of the Alps.

---

[1] Turdimov. Sh. Etnos va epos. Toshkent: "O'zbekiston", 2012. 17-page.

In all versions of the epic "Alpomish" the image of Qultoy is found and plays a special role in the development of events. The image of Qultoy is portrayed as a slave in a number of variants, including the poet Fozil, the poet Umir, and is described as Alpomish's mentor. Abdunazar Poyonov emphasizes to Alpomish that Qultoy, who is a teacher, is not a slave, but a nobleman. In this version, Qultoy is not a slave, but a cousin of Bobinbiy's son, Boybo'ri and Boysari, one of Dobonbiy's children. The epic mentions Qultoy's real name as Qulahmad (slave of Allah) and states that Qultoy (playful a slave) during the process of pampering. This definition is not in vain either. Abdunazar Poyonov's individual skill is that he not only mentions the image of Qultoy, but also describes him as a worthy teacher of Alpomish, a piri of Alpomish, one of the forty souls according to religious beliefs.

Another of Abdunazar Poyonov's individual skills is his ability to combine several epics into a single epic. That is, in the motive of asking for a child, the places related to Shohimardon Piri (Fozil poet's version) and totemistic views on hunting (Umir's poet's version) are in place in the epic, which attracts the listener's attention in drawing, in giving artistic pleasure, in expressing the views among the people.

Ultontoz and the protagonist's attitude to him play an important role in the story. In the epic, this relationship takes place within the epic characterization of the protagonist and his opponent. Many versions of the epic give very little account of the early period of Ultontoz's epic biography. There are only a few notes about him. In some versions, it is interpreted as Alpomish's stepbrother, Boybo'ri's slave, and Boybo'ri's adopted child. Abdunazar Poyonov describes this aspect more convincingly. In it, Ultontoz is not a slave or a foster child, but the brother of the elder of the Toz clan. "There were hundreds of Toz clan on the other side of the mountain Olatog'," he said. The eldest in this village was Sultontoz, his brother was Ultontoz. Their profession was workers. He cleaned the black house was cleaned and took care of horses and camels. He was selling firewood. Ultontoz fed the cows of this village. Wherever he went, he wore a ribbon. "²

Abdunazar Poyonov does not choose a slave or a guardian, but a king from among the nobles who deserve to be king. Because there are proverbs among our people, such as feeding an orphan, greeting a place where salt is eaten for forty days, if Ultontoz is from the Boybo'ri family, according to Uzbek traditions, regardless of the condition of the place where salt is eaten. One should not be ungrateful. By selecting Ultontoz from another seed, the groundwork for future events is laid.

The epic shows that our people have always reflected democratic ideas in the state system. That is, the head of state is elected by the people. This situation is convincingly described in the version of Abdunazar Poyonov. In the epic, Ultontoz does not choose himself as Fozil Yo'ldosh does. Maybe with the help of Alpomish's friend Qoraolchin he will become the king of the country.

After Qoraolchin announces to the people that Boybo'ri has left the kingdom and that Ultontoz will be a worthy leader, the people elect him as their leader. Here you can say why the people listened to Qoraolchin, not the governer. Because Qoraolchin is a friend of Alpomish and is respected by the people as Alpomish. Alpomish is a national hero.

Bakhshi's skill in using places, names is unique. There are names that are not found in other variants, such as Olatog', Ko'kcha mountain, Talqin desert, Bo'zbiya pasture, Oqto'qay, Ko'kto'qay, which play an important role in the discovery of epic art.

As for the names "Olatog'", "Ko'kcha tog'", there are mountains with the same names in different parts of the country. In the saga they came as an epic space, not the name of a particular geographical place.

The bakhshi's unique skill in expressing the names of animals is also reflected. The names of the horses, in particular, are highly artistic. In the race, Chibor will flap his wings, bite Saman in the

---

² Alpomish. Doton. Aytuvchi Abdunazar Poyonov. Nashrga tayyorlovchi Jabbor Eshonqulov. Toshkent.: "Akademnashr" 2018. 247 - page

abdomen and death Saman, bite To'riq in the tail and the death of To'riq as well, and in Ko'kdo'non attack with his body, not with bite, if so, in the epic, Ko'kdo'non's self-balancing is skillfully described in the epic as being stronger than the Straw and the To'riq.

The names of the animals also change with some variations. Alpomish's camel was Ko'kalcha in Umir bakhshi and Ko'gal in Mardonaqul Avliyoqul o'g'li's version. In the version of Umir Bakhshi, like in the version of Abdunazar Poyonov, the similarities and differences between the characters in this form are very common in the story.

According to the rules of Islam, the process of giving donation in the version of Fozil Yo'ldosh is not sufficiently interpreted. In the case of Abdunazar Poyonov, this situation is unique. The old man takes the zakat and does not use it himself, but wants to spend it on good deeds. The good thing is to rehabilitate the narration of desert, which has been without water for three hundred years. Three hundred years ago, Boybo'ri's ancestors brought water to the desert. He thinks that the money collected from donation should be spent there.

In Abdunazar Poyonov's version, the circumcision of Apomish is almost non-existent. "My son" we haven't circumcised you yet. Here you are, over five years old. We circumcised your hand when you were three years old. Now let's do your wedding, and you will serve at the celebration, be among the guests, and put water in their hands. "[3]

The situation in the Surkhandarya oasis is reflected in the story, which depicts the rituals of circumcision. "It's the Year of the Sheep, it is good to make celebration right now ..."[4] The sheep is a symbol of blessing. Linking a celebration to the Year of the Sheep, believing in an animal, is a totemistic phenomenon.

In the epic, the term "kur" is used "to set the table, to put sweets, blessings, bread, tea, soup and meat on the kur ..."[5]. The word is commonly used in the Kashkadarya and Surkhandarya regions, and refers to the area where the wedding table is laid.

There will be various games on the occasion of the wedding. The epic describes the names of the games played on the sides of the oasis: The test competition such as ko'pkari. Others follow as Chillak , yopa-yopa, haygarak, wedding-wedding, kes-kes, lightning, box-box, eye-catcher, bobal taka, white poplar-blue poplar, step stick, throwing a sledgehammer, hitting a target, bachcha race, lying down, bride and groom, counting to a hundred, halva sinking, halinchak flying, urchuk spinning, keli tuyush, flour sifting, robber, wool shearing, spinning, double and other hundreds of other games were arranged"[6]

The games used in the epic reflect the views of the Surkhandarya oasis.

In Abdunazar Poyonov's version of the epic "Alpomish", the protagonists and the plots are inextricably linked. Traditions, customs, religious and totemistic views that have been preserved for centuries are reflected in the epic.

Although the variants of the Alpomish epic are similar to the general plot structure, each depiction of the events is unique. Even some motifs, some episodes are interpreted in a completely different way. These epics are characterized by the fact that they reflect the ideological and artistic traditions of the southern oasis epic school.

Abdunazar Poyonov's version of the epic "Alpomish" may not seem very perfect at the level of the version of Fozil Yo'ldosh o'g'li, some places may seem deliberately elongated, but each version of

---

[3] Alpomish. Doston. Aytuvchi Abdunazar Poyonov. Nashrga tayyorlovchi Jabbor Eshonqulov Toshkent.: "Akademnashr" 2018. 34 – page

[4] That epic, 34-page

[5] That epic, 38-page

[6] That epic, 38-page

the epic "Alpomish", including the best example of oasis epics This variant has its own place and artistic value in the Uzbek folk epic. This version is an important source for studying the formation of modern Uzbek epic art, the principles of development, the current state of the epic "Alpomish" in the process of live performance.

List of used literature:
1. Turdimov Sh.G. Etnos va epos. Toshkent: Oʻzbekiston. 2012.
2. Alpomish. Doston. Tuzuvchi va nashrga tayyorlovchi Toʻra Mirzaev. – Toshkent: Fan, 1999.
3. Alpomish. Doston. Oʻzbek xalq qahramonlik eposi. Aytuvchi Abdunazar Poyonov. Nashrga tayyorlovchi Jabbor Eshonqulov. – Toshkent.: "Akademnashr" 2018.
4. Alpomish. Doston. Aytuvchilar Umir baxshi Safarov, Mardonaqul Avliyoqul oʻgʻli. Nashrga tayyorlovchi Jabbor Eshonqulov. – Toshkent.: "Akademnashr" 2019.