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**THE ROLE OF TEACHER STUDENT TRADITIONS IN EPIC SCHOOLS**

Rakhimova Maysara Bakhtiyor qizi

**Abstract**

Annotation. In this article, you can learn enough about the role of teacher-student traditions in epic schools.

**Keywords:** epic schools, teacher-student traditions, “Alpomish”, Gorogly series, “Birth of Gorogly”, “Malikai Ayyor”, “Ravshan”, “Kuntugmish”, “Rustamkhan”, Yusuf Qos Hajib's “Qutadg'u bilig”, Haydar Khorezmi's “Gul va Navruz”, Navoi's “Hayratul abror”, “Farhod va Shirin”, “Layli va Majnun”.

**Introduction**

Some peoples of the world have genres in which a large-scale event of great importance relates to their history. In Uzbeks, this genre is called "epic". The word "epic" means to tell interesting stories, to praise. In our fiction, there are epics created in two main ways. The first is the epics that have been sung orally by bakhshis in folklore for centuries. The second is epics written by poets in written form. "Alpomish", "Birth of Gorogly", "Malikai Ayyor", "Ravshan", "Kuntugmish", "Rustamkhan" are examples of oral epics. Such works as Yusuf Khos Hajib's "Qutadg'u bilig", Haydar Khorezmi's "Gul va Navruz", Navoi's "Hayratul abror", "Farhod and Shirin", "Layli and Majnun" are epics in written literature. It is therefore necessary to separate the epics from the oral ones in the written literature. The epic in oral creation consists of a number of components. Professor M. Saidov notes that they consist of a text consisting of poetic and prose passages, music, the art of memorization of the narrator and the ability to click. However, in order to get a complete picture of the epic, it is also important to witness the baxshi performing the epic boiling (inspired) in a circle of direct listeners. Hence, the live communication of the bakhshi with the listener can also be evaluated as one of the components to be epic.

The epic is sung by bakhshis. In ancient times, a “doctor” who treated a patient with “bakhshi” folk methods meant a teacher in some areas. Today, the word basically means an artist who sings folk epics. Bakhshi is a singer when he plays the lyrics and a singer when he sings the poems. The poet, who instantly weaves the passages, is also a master of the artistic word when he memorizes the prose passages in the epic.

The poet-poet never performs the epic in the same way, that is, without change. According to Professor Hodi Zarifov, Amin Bakhshi from Burgur sang the epic "Alpomish" for three months without getting bored. Now imagine that a saga that began in the summer or fall will end in the fall or winter. Where did the bakhshi, who performed the epic in one season, find so many



sentences and verses in spite of any book? What was the size of that copy of the epic? How high a master is it to be able to play without boredom for three months? Each answer to these questions repeats the unique possibilities of Uzbek epics over and over again. While reciting the epic, Bakhshi embodies the courage of Alpomish in the epic "Alpomish", the courage of Alpomish, and the face of a beautiful girl when Barchin speaks. That's why epic nights were a big celebration for every listener. On these nights, all the grievances between people have been forgotten, and the worries of marriage have receded. Young and old, the whole imagination of men and women was occupied with the events in the epic.

Epics are not limited in size. The performance of the epic also lasted sometimes for hours, sometimes for days. In this case, the content of the epic, the level of skill of the bakhsh is important. In Uzbekistan, folk epics are performed in Samarkand, Kashkadarya, Surkhandarya, Bukhara, Khorezm, Namangan regions and the Autonomous Republic of Karakalpakstan. The performers play the drums, the tar, the dutar, and the kobiz. According to the method of performance, the Uzbeks have the traditions of Samarkand, Khorezm, Fergana (Namangan) epic poems. however, it is sung in accordance with the musical instrument.

In Samarkand epics, large epics consist of prose and epic poems. In Khorezmian epics, epics consist of prose fragments and lyrical poems. The volume of these epics will not be large. In Namangan, too, the volume of epics is small, but their texts, like the Samarkand epic, consist of prose and epic poems.

In addition to the above-mentioned epic traditions, they also include epic schools. The behavior of the protagonists, while maintaining the essence of the epic content within a tradition, explains the concept of epic schools in a different way, showing the direction of spiritual experiences. It is worthwhile to cite the following information to give an idea of the schools of epics. According to our well-known scholars, Fozil Yuldash's son Ergash Jumanbulbul confessed to reciting love epics, in particular, "Ravshan".

The following poet was impressed by the narration of Fozil Yuldash's son's epic "Alpomtish", especially the enthusiastic interpretation of the heroic scenes. At the same time, Comrade Fazil Ergash noted that the poet narrates the heroic epic "Alpomish" in a loving way. At the same time, it turns out that Fozil Yuldash oğlu, who belongs to Bulungur school, was more inclined to perform heroic epics or heroic scenes in epics. So, the uniqueness of Bulungur school can be explained by this sign. Representatives of the Nurata (Kurgan) school, represented by Ergash Jumanbulbul's son, performed more love poems. So, in Nurata school, more attention was paid to the expression of love plates, moods, emotions. The notion of epic schools is clarified by such signs. In fact, a skilled bakhshi grew up in the area, which was later formed as a separate school. Subsequent disciples enjoyed this experience and method of performance. As a result, the epic told in one local setting differed from the other and was shaped as a school. A study of the works of folk bakhshis confirms that among the epics they performed, there were also works on religious themes. Such bakhshis were forced to tell stories secretly until the years of independence. Various pressures in the dictatorial regime led to a relative decline in the number of bakhshis. In addition to reciting epics, they were also engaged in prayer.

Thus, the centers where folk epics were sung with special skill were named after the region as a school. "Currently, in Uzbek folklore, such schools of poetry and epic poetry as Bulungur,



Kurgan, Shahrisabz, Kamay, Sherabad, southern Tajikistan, Khorezm have been identified as excellent centers of the art of baxshi."

Of these, most of the heroic epics were sung artistically perfectly at the Bulungir School of Epic, to which Fozil Yuldash's son belonged. It is no coincidence that the version of the son of Fozil Yuldash is accepted as the highest and most artistic example in the Kungrad version of the heroic epic "Alpomish", which has several versions and dozens of variants. Amin Bakhshi, mentioned by Professor Hodi Zarifov, was also a representative of this school. In ancient times, poets such as Muhammad, Sultan Murad Suyar, Rahimbulbul made a worthy contribution to the fame of this school with their works and performances. They performed such epics as "Alpomish", "Oysuluv", "Hasankhan", "Chambil kamali" with special skill.

Another school famous in Samarkand epic is called Kurgan epic. The ancestors and descendants of the following poets are representatives of this school. As noted in the previous pages, the owners of this school narrated the epics lovingly. Unlike others in the Kurgan school, women named Sultan kampir and Tilla kampir also mastered the art of baxshi. In addition, the works of Yodgor, Boron baxshi, Jassoq baxshi, Polkan poets developed in the way formed in this school. The performance of the epics "Birth of Gorogly", "Ravshan", "Kuntugmish", "Dalli" was typical for the representatives of this school.

Another school is named after Shahrisabz. This school has produced such creative poets as Khidir, Ernazar and Abdulla. Epics of the Gorogly series, especially the epic "Malikai Ayyor" were widely used in this school.

The Narpay School of Epics also contributed to the development of the Uzbek epic with a number of bakhshis and epics. In the Narpay epic, the names of the Islamic poet, the son of Nurman Abduvoy, who was brought up by the Rajab poet, are mentioned with special reverence. In his work, the Islamic poet was able to combine the traditions of the schools of Kurgan and Shakhrisabz.

Representatives of this school mostly sang epics such as "Orzugul", "Sahibqiron", "Gulmirakhon".

Artists such as Shernazar Beknazar oglu, Umir Safar oglu, Ahmad Bakhshi were artists from the Sherabad School of Epic. The epics of the Gorogly series also have a special place in their work. Representatives of this school, in particular, performed the epics "Malla savdogar", "Ollonazar Olchinbek" artistically.

The names of Haybat Shamol oglu and Kunduz Soqi, who live in southern Tajikistan, are revered among Uzbek bakhshis. These bakhshis also performed the epics of the Gorogly series in a unique way.

Khorezmian epic poetry is characterized by musicality, the performance of the epic as a chorus, the chorus in several musical instruments. In ancient festivals and weddings, 3-4 bakhshis were invited and each bakhshi was given a separate round. At the end of the festival, the number of people around the master bakhshi increased, and no one was left around the low-level bakhshi. This habit forced the artist to constantly work on himself and master the art of performance. In addition, Muhammad Rahimkhan (Feruz), who ruled in Khorezm for more than 40 years, annually inspected the bakhshis and singers and personally gave them the right to recite epics. Amad Bakhshi, Bola Bakhshi (Kurbannazar Abdullaev), Boltavoy Bakhshi, Qodir Sozchi,



Murod Bakhshi, Ruzimbek Bakhshi, Otaxon Bakhshi created in this school and wrote “Bozirgon”, “Oshiq Garib va Shohsanam”, “Qirq Ming”, “Oshiq Mahmud” was performed in a way reminiscent of a big concert program.

Folk epics are classified into several types, depending on the way they are performed in different parts of the country, the methods of performance, the description of events, and even the fact that they have separate schools in the same region. Well-known scientists c. According to M. Zhirmunsky, HT Zarifov, M. Saidov, T. Mirzaev, B. Sarimsakov, in the division of folk epics into types, it is better to pay more attention to their content, the character of the heroes. However, although the classifications made by each of the named scientists differ to some extent, they can be named as follows:

1. Heroic epics ("Alpomish").
2. Romantic epics ("Ravshan", "Kuntugmish").
3. Epics of war ("Yakka Ahmad").
4. Book epics ("Sayyod and Hamro", "Oshiq gharib va Shohsanam").
5. Historical ("Oysuluv").

Is explained by the main essence of the events described in the epics. For example, the epic "Alpomish" also contains love, battle scenes, historical information. But the courage and heroism in uniting a nation that has been separated for some reason is the central idea of the work. Or in the epic "Ravshan" there are signs of courage and heroism. But the main idea of the epic is to describe Ravshan's journey to express his love for Zulhumor.

The epic of heroism is valued as a special stage in the history of folklore. His most famous examples are the Greek Odyssey and the Iliad. The Manas of the Kyrgyz people is an example of such a stage. Such works reflect the freedom of the country, the journeys of the son of the people to unite the people, the struggle with the enemy, who is superior in number and power. An example of a heroic epic is the Uzbek epic "Alpomish". It reflects the ideas of the formation of national traditions in our country, the fight against external enemies, the preservation of national unity, the protection of independent life. Thus, epics are a uniquely complex genre in the treasury of epic ages in folklore. In it, the historical life of the people, customs, traditions, hard struggles for freedom found their artistic expression. Bakhshi who sing epics should have a strong memory, the ability to correctly assess the situation that arose during the performance of the work, the ability to tell simple stories in a very interesting way. For centuries, the performance of these genre samples in every region has created local traditions, even schools. Uzbek epics are so numerous in number and so high in artistic value that they can be considered by our people as a worthy contribution to the world's cultural and spiritual treasures.

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