



THE GENESIS OF BAKHSH PERFORMANCE IN THE KHOREZM REGION

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ABSTRACT

This article is about the art of giving. Detailed information on the initial factors in the emergence of Bakhshi performance is given. Also, the comparative analysis of the creation of the first works of folklore, which appeared in the primitive society, is inextricably linked with religious beliefs, the information given in the "Avesto" of Bakhchisarai, the research work of Russian and Uzbek scholars in this area.

Keywords: baxshi, baxshi performance, priests, soz, word masters, folk narrator, baxshi art, shamans.

Introduction

The roots of human spirituality go back to ancient times. The evolution of human thinking during the period of the primitive community had a positive effect on the development of the language, and both had a positive effect on the rise of spirituality. Spirituality and enlightenment led to the emergence of primitive religions. One of them is totemism, the other is witchcraft. Religious worship leads a person to singing, tradition, ritual to poetry, and believers to dance. On the basis of belief in animals, mythical visions of their evolution, mythology arose, on the basis of fairy tales, cosmogonic and religious ideas, and stories about bakhadirs gave rise to epic. The creation of the first folklore works that appeared during the period of the primitive communal system is inextricably linked with religious beliefs.

Only the zhrets (priests) sang the "videvdat" set belonging to the book "Avesta" and passed on its full text to the next generations. "Goh" in "Avesta" was read only by priests. "goh" are the words of the spell created by Zoroaster badeha, and 17 "goh" songs are preserved in the "Clear" book of the Avesta. Reading them by heart is considered very commendable. Reading "goh" of the "Avesta" by heart is not just reading a poem, but conveying to the listener the content of the text by reading it in a melodious tone. It was performed only by experienced priests.

Priests are the first generation of shamans.

One of the oldest traditions is the performance of religious rites, during which poetic texts from sacred books are performed in a recitative (melodic) manner.

The emergence of religion is inextricably linked with spirituality and the improvement of the ideals of goodness in the hearts of people. This task was entrusted to the priests.

Priests were not ordinary or random people. They are selected from talented, highly gifted individuals. Because they conveyed good ideas to the public consciousness through persuasion. For this reason, there are various legends about the personalities of priests and shamans. Such people have divine power, and this profession is given to them mainly in a



dream. In the folklore of many peoples, various myths have been created about this. For example, V. M. Zhirmunsky cites the following legend about the first Anglo-Saxon poet and priest Caedmon.

Kedmon was a monastery priest in the 7th century. He is known for his singing ability. But it should be said that he did not learn the art of singing from ordinary people, but this talent was given to him by God. Kedmon was far from singing even in his youth. One day, at a big party where friends gather, the music gets louder, and when it's his turn to sing, Cadmon runs out of the circle, ashamed of his incompetence. He sleeps and dreams tonight. In a dream, a stranger came to him and asked him to sing. And Kedmon says he can't sing. But a stranger makes him sing a song about the creation of the universe. Kedmon executes the command. When he gets up in the morning, he remembers the song and starts singing it. His hymn to God, who opened the Universe, has been preserved in the Anglo-Saxon language.

V. M. Zhirmunsky in his article "The legend of the calling of a singer" (a legend about the talent of a singer) cites this legend about Kedmon and compares the events in it with legends about singers-singers-bakhshi common in the East: "Many Uzbek bakhshis are similar to Kedmon, he sleeps somewhere, mostly in front of a tree. In his dream, a stranger (mostly divine personalities) appears and disappears from view, saying, "You will be blessed." The future bakhshi sings in his sleep. When he wakes up, no one will be with him. But from this day on, she will turn into a crybaby".

The gift of talent and insight in a bakhshi's dream is actually a continuation of traditions left over from shamanic times. The task of shamanism in Khorezm has recently been performed by the Porkhans (parikhans).

"The call to shamanism for the first time occurs in the middle of the night. In a dream, a person is presented with tools associated with shamanism - a circle, a whip. In turn, he was given the profession of a doctor and translator [7].

L.P, who came to Khorezm in the 30s of the last century, when there were cases that shamanism was a divine profession, it was presented to some people in a dream. Also noted in Potapov's study [8].

The relationship of the masters of the word and the word to the ancient practices of shamanism, medicine and magic is highlighted in the works of Tor Mirzaev with especially convincing evidence. According to him, the son of Egamberdi Ollamurod (1895-1972), a representative of the Kurgan school of epics, combined the duties of a beggar with the profession of "neighbor" and "robber". He "cured" some of the patients using various reading methods and spells. Even the son of the famous bakhshi Ergash Jumanbulbul carried out the task of "neighborhood" when he traveled to some auls [9].

If we describe the ancient roots of each profession, its integral and syncretic essence becomes clear. Because in a primitive society, the implementation of all complex tasks was assigned to conscious, intelligent, talented and capable people. Such people are naturally rare. For this reason, the common people deified such people and came to the conclusion that their qualities of wisdom were given by God. The same phenomenon underlies the legends and traditions mentioned above about such persons.



According to Thor Mirzae, there are different views on the basis of the term "bakhshi", and its synonyms are extremely numerous.

Bakhshi is the creator and at the same time the keeper of epic traditions and their transmission to future generations.

The people respect the art of bakhshiki very much. Therefore, the saying "Bakhshili is brave, mullah is a coward" is widespread. The power of memory and memory of bakhshi has always been deified. The great Uzbek writer, academician Musa Tashmuhammad, son of Oybek Bakhshi, writes: "Before the development of written literature, the peoples of Central Asia created rich and colorful folklore works - songs, fairy tales and epics in their native language. At weddings, parties. During the holidays and moving to new places, the pleasant voices of folk singers-bakhshi, the tunes of kobiz and drums sounded. Bakhshi sang about the hard work of ordinary workers, the history of tribes and clans, about the great feat of their ancestors.

Heroic epics form the basis of oral folk literature. Epics, which are a great monument of folk art, through monumental images express the incomparable feats of the great heroes of their people. The heroes of the epic are noble people who carry folk ideas about truth and justice. This treasury of folk art is a great storehouse of folk wisdom that has developed over thousands of years" [10].

The Uzbek people call epic singers "bakhshi" and there are various variants of this term. In different regions of the republic, this name also means "giving" on the basis of such terms as "poet", "fats", "akyn", "sannovchi", "ahun", "juices", "dzhirchi", "composer". In addition, out of respect, the most famous bakhshis are called "chechan", "zhuyruk", "bulbul" by the people, but in recent years the term "bakhshi" has strengthened as the main name [11]. In Khorezm, such gifts are called goyanda. The term bakhshi has been given different interpretations. During the time of Alisher Navoi, this term was used in the sense of a secretary and a mirza [12]. V.V Bartold notes that the term bakhshi is related to the Sanskrit word bhikshu [13]. The well-known folklorist Khodi Zarif touches on the etymology of this term and claims that it comes from the Mongolian and Buryat words baksha, bagsha (master, educator), Sanskrit bhikshu (blacksmith, dervish).

According to the scientist, the term bakhshi is used by Uzbeks in three meanings:

Folk storyteller, artist.

A person who conjures based on evil and good spirits is typical of shamanism, a primitive religion.

In the Mongol period, bakhshis were considered Buddhist monks, clerks, and some officials during the Baburi period [14].

The same thought is repeated in the explanatory dictionary of the Uzbek language. Other Turkic peoples also use the term bakhshi along with its various alternatives. In turn, there is information about their involvement in various tasks. The term bakhshi is pronounced as baksy by the Kazakhs and Karakalpaks, bakhshy by the Kirghiz, bagshi by the Turkmen, oyuun by the Yakuts, Kam by the Altaians, Khakas by the Tuvans, warrior by the Kalmyks, shaman by the Tungus, ozan by the Turks.

Azerbaijanis use the word ashug in the same sense as bakhshi. However, according to Azerbaijani folklorists, in ancient times the word varzag was used instead of the word ashug.



The meanings of this term are as follows: a) the owner of the word; b) instrument master; c) an actor. At the same time, this term also had the meaning of scientist and creator [15]. The Varsags are the ancestors of the Ashugs. It should be noted that in the Khorezm-Oguz dialect the words ashug and varsag have been preserved with some sound changes. The first component of such epics as "Ashik Garib" and "Ashuk Mahmud", widespread in this oasis, is related to the word ashug and has the meaning of singing, giving. It is necessary to distinguish between the word "ashik" and the word "ashug", the first term comes from the Arabic word *ishk*, and the next term has the meaning "bakhshi", "singer". But the word ashug changed to the form "lover" through a change in sound [16]. As for the term varsag, this word is repeated many times in the epics of Khorezm: "Then Goroglibek looked at his young men and said varsag" [17].

This word, used in epics, is far from its original meaning. The word varsag means a person who speaks and sings, and the word varsoki has been translated into the meaning of a legend, a word, a song. However, the basic meaning of these two words remains the same. Thus, the words ashug and varsag were once actively used in the works of the Oguz-speaking Turkic peoples. Warsag create and varsag create have very close meanings.

The Uzbek and Turkmen meanings of the term bakhshi are close to each other in many respects.

According to Turkmen folklorists, there are three types of bakhshi: a) *termachi bakhshi* (*bagshy*). Representatives of this category perform poems by classics and contemporary poets to music; b) *yanama bakhshi* (deposit, temporary). Bakhshi of this type are people who sing without musical instruments; c) epic gifts. This category of bakhshi is engaged in the performance of epics.

The three types of Turkmen bakhshi have regional differences. The *Termachi* and *Yanam* bakhshis operate in the Okhal, Lebob, and Mari districts, while the *prestanchi bakhshi* operate mainly in the Tashavuz district and part of the Mari district [18]. The repertoire and musical tunes of the Turkmen bakhshis living in the Tashavuz region are very similar to the Khorezm bakhshis.

On the issue of the term bakhshi, the opinion of Iranian scholars is completely different. According to Vawak RHAZRAI, a professor at the University of Tehran, the term bakhshi comes from the Chinese language and means "teacher". It is a combination of two Chinese words. The first is "Pak" ("by" in modern Chinese). The second component is "ji" ("shi" in modern Chinese). The first word means "huge", the second - "gentleman", "scientist". Thus, the compound "pakji" later took the form of "bakshi". Kazrai also dwells on the Sanskrit word *bhikshu*, which he calls a beggar. comments in the style of "religious leader" and treats this term with distrust [19].

In general, there are different assumptions about the term bakhshi. In some sources, it is believed that this word has the meaning of "tank" (garden, look), which belongs to the Turkic language [20]. (for example, in the works of Shariologist Radlov). A.N. Samoilovich considers the term "bhikshu" to be correct and interprets it not as a "beggar", but as a "teacher" [21]. This idea makes a lot of sense.



The Turkish word Ozan (O'zon) has been used since ancient times in the sense of giving. This word is interpreted in the dictionary of Alisher Navoi's works as people playing musical instruments, singing, singing and telling stories, bakhshi [22]. This word is also used among the Uzbek people, especially in Khorezm. According to Bakhshi (Bola Bakhshi), this word means "other", "advanced".

Therefore, among the Uzbeks, including the Khorezm Oghuz, the words "bakhshi-shaman" and "ozone" are familiar to almost everyone. The historical connection of the image of the epic bakhshi with mythology, shamanism shows its connection with pre-Islamic beliefs and shows that this profession is a phenomenon associated with patronymic (patriarchal - tribal). Natural talent has always played a key role in the performing arts, and within the framework of epic traditions, he strictly adhered to the issue of mentorship-apprenticeship. It is worth noting that since ancient times, the events in each work performed by an epic singer were perceived as a real event by both the performer and the audience.

The words bakshi and dostan always appear together. From this point of view, the memory of the epic, passed down from century to century as the legacy of ancestors, has the power of divine memory. And epics serve as a beacon of thought in the illumination of human spirituality. It is not for nothing that bakhshi, who are their performers, are interpreted in some dictionaries as trainers, teachers, educational leaders, guides [23].

At the basis of considering bakhshi as divine personalities lies their power of memory. A number of epics in the repertoire of some bakhshi clearly prove this. It is known that Polkan poet 76, Fazil poet 60, Ergash poet 50, Mardonkul bakhshi 43, Bola bakhshi 20 were learned by heart [24]. If we take into account that some epics are 1000 pages long, then you can be sure that not everyone will be able to get enough. Unfortunately, such wonderful gifts are hard to find these days.