

## THE IMPORTANCE OF EPIC KNOWLEDGE IN BAKHSHI'S MEMORY

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### Abstract:

This article talks about epic consciousness, epic memory and epic knowledge in Uzbek folk epics, and focuses on the current state of Uzbek folk epic memory and epic knowledge.

**Keywords:** Bakhshi, epic, epic knowledge, Khorsana, epic consciousness.

### Introduction

One of the main and stable factors of epic memory is the ideological-aesthetic phenomenon called epic knowledge. This term is used in several senses in epic studies. The first meaning is that the system of events in the plot of folk epics is firmly preserved in memory. In this sense, the bakhshis consistently preserve the sequence of motifs in individual epics or epic series, and the order in the behavior of the characters. The second meaning is that the events in each independent plot of the folk songs are connected in a certain order (such order is formed by the flow of the epic tradition) and in this connection they follow the criteria of traditional epic logic. Therefore, the epic motifs in the plot are united based on the requirements of epic logic and form the events of the complete work based on epic knowledge. In other words, it is one of the main criteria that determines the creative skill of epic knowledge. The term epic knowledge also has a third meaning. It is related to version and variant features of epics. Because epic knowledge is formed within this or that version and option.

### METHODS

In order to come to a conclusion about the current state of the folk epic, it is necessary to pay serious attention to the current state of epic memory and epic knowledge. As folk epics are gradually dying out, it is natural that epic memory and epic knowledge become obsolete and cannot meet today's demands and needs.

### RESULTS AND DISCUSSIONS

The second reason for this process is explained by the change of epic consciousness. Literacy of the people and the leading position of written literature strengthened the tendency of readers to accept the reality based on a realistic image. As a result, the image principles characteristic of the folk epic could not satisfy the aesthetic needs of the masses. The scope

of the epic consciousness has narrowed and contradicted the requirements of the traditional epic image. These two internal reasons lead the folk epic to the process of extinction. This can be seen in the example of the following five versions of the "Alpomish" epic. We refrain from a full comparison of these epic options, as such work requires a separate scientific study. Due to the logical necessity of the content of the chapter, we will compare only one motive in the fifth version, that is, the reason for the conflict between Boybori and Boysari, Boysari's migration to the land of Kashal based on the norms of epic knowledge.

In the versions of Fazil Yoldosh oglu and Berdiyoy Pirimkul oglu (son of Berdiyoy Pirimkul) of this epic, a dispute arises in connection with zakat, and Boysari moves to Kashal with ninety thousand people [1, 9-10]. In the versions of Polkan the poet and Ergash Jumanbulbul's son, the dispute between the brothers is caused by their partner planting melons and Barchin's plucking of unripe melons. [1, 11] If we look at this matter from the point of view of epic knowledge and epic tradition, in the next two versions it is known that epic knowledge is weakened. About this prof. B. Sarimsakov was absolutely right when he wrote the following: "...Boybori and Boysari planting melons in partnership seems to be unjustified. In fact, it is far from the truth that the seed beggar and the largest seed beggar can plant melons. On top of that, nomadic herdsmen are not so attached to farming..." [2, 3] Although the scientist does not say it openly, it is not difficult to notice that his objection is expressed about the violation of epic knowledge.

In Khushbak Mardonqul's version of the epic, the conflict between the brothers begins when Boybor's wife, Kuntugmish, sends her servants to come to Boysari's house to sweep, and Boysari's maids beat them and drive them away. Mother Kuntugmish came to Boybori and complained about the incident, and then she urged her husband to collect zakat from his brother Boysari as well.[1, 14-15]

If you pay attention, in Khushbak Mardonqul's son's version, the motive of conflict between brothers is based on two aspects. The first one is the beating of Boybori's maids who went to sweep the fields by the Boysari's maids, and the second is the issue of traditional zakat collection. Although the first reason is compatible with the way of life of herdsmen, it cannot be a reason for a conflict between brothers to separate from each other. Therefore, Bakhshi provides a motif that is traditional for epic knowledge. The conclusion from this example is that each bakhshi can add new motifs to traditional epic knowledge. This is not contrary to the epic tradition. But the traditional motif of sustained epic memory and knowledge still dictates the direction of the plot.

In the version of Bekmurod Joraboy's son of "Alpomish", the disagreement between Boybori and Boysari arises on the issue of zakat. But in this version, contrary to traditional epic knowledge, Boybori and Boysari are not interpreted as brothers, but as friends. This contradicts the logic of epic memory and epic knowledge. Because two friends quarreling over zakat is not as effective as brothers quarreling. And again: Bekmurod Joraboy sings the name of Alpomish's son Hakimbek as Aqmuhammad Arslan, this change worked to the detriment of this option from the point of view of epic knowledge.

In general, the difference between the versions of the "Alpomish" epic is determined, first of all, by the fact that the epic knowledge is kept within the memory and whether it meets the requirements of the epic tradition or not. It is clear from the above considerations that the vitality of the folk epic, the performance of an ideological and aesthetic task is determined by the durability of epic knowledge and epic memory. Therefore, they show their artistic power only in their dialectical connection. If epic knowledge ensures that the components of the work are united and complete based on the laws of artistic logic, then epic memory allows epic knowledge to be preserved on the basis of creative aesthetic views and fulfill an ideological-artistic task. If the level of epic knowledge is determined by the power of epic memory, the durability of epic memory is determined by the traditionality and stability of epic knowledge.

At this point, one thing should be paid special attention. The fading process in the folk epic did not happen in the same way in all schools of epics, in all regions of our country. If in epic schools such as Bulung'ur and Jom, the process of fading was very fast and deep, then in epic schools of Kashkadarya and Surkhandarya oases, this process happened very slowly. Because in this region, the folk epic still lives on. In the oases of Surkhandarya and Kashkadarya, the children of the son of Kadir Bakhshi Rahim are still creating epics and plays. In Surkhandarya, the work of Chorshanbi Bakhshi Rahmatullaev and Boborayim Mamatmurodov can be a vivid example of this. But the extent to which the epics they created fit into the epic tradition and what extent of epic consciousness, epic memory, and epic knowledge they contain requires serious observation.

To confirm the above-mentioned opinion, we will briefly analyze the epic "Hursona" [3] recorded by Chorshanbi Bakhshi Rahmatullaev. This epic, created on the basis of the principles of genealogy, is devoted to glorifying the heroic deeds, bravery and courage of Alpomish's daughter Hursona. According to this epic, Alpomish, who is over seventy years old, still sits on the throne. Eldest son Yodgor, youngest son Olponbek and daughter Hursona live safely in their father's country. So, in Bulung'ur and other epic schools, Alpomish's son named Yodgor was sung about, while in Surkhan oasis, a special epic was created about his later children, including his daughter Hursona, which means that the fading process of the folk epos is very late and weak.

According to the epic, when Hursona, the daughter of Alpomish and Barchin, reached the age of sixteen, suitors began to come from different places. But neither Alpomish nor Barchin want to send their daughter to distant countries. Therefore, suitors set three conditions that are difficult to fulfill. These are: lifting the body of a six-year-old ox like a goat and jumping over eighteen pits, taking a man-eater with a spear and cutting its neck, and shooting nine hungry wolves in the mountain belt.

The Iranian king Nasser Shah and his son Nadir Shah heard the description of Hursana and sent suitors to Alpomish. Alpomish tells the suitors three conditions. After hearing these conditions, Nadir fell in love with Hursona. And the suitors from other quarters do not stop coming. Olponbek reminds his mother of Shahsamar, the son of Barchynoi's uncle

Kongryot, who stayed in the Kalmyk land. He advises that if we give Hursona to him, our kinship ties will be restored. Barchinoy also liked this advice and told Alpomish. And Alpomish tells Shahsamar to come and marry him. Then Olponbek went alone to the Kalmyk country for advice. But he gets lost on the way and ends up in the country of Balkh.

The King of Balkh was a friend of Kokaldosh, one of the Ninety Alps. Jabiro and Koktirnok Surkhayl, the grandsons of Kokaldosh's brother Kokkashka, followed Maston's will and were lying on the mountain waiting for someone to come from the land of Alpomish. Olponbek faces them. They throw Olponbek a party, give him a drug to make him feel numb and unconscious, and take him to Balkh and throw him in a dungeon. Olponbek's horse, Koshkulok, breaks his ropes and runs towards Kunhirot. Seeing that her brother's horse has arrived, Hursona puts on a man's dress and goes to Balkh with Koshkulok. The brothers win the war. The king of Balkh gives his daughter Qullunoi to Olponbek. They return safely to the Call. Hursona will marry Sherkeldi, the son of a Sufi from her village, who fulfilled a condition that hundreds of lovers could not fulfill.

The events of the epic take place in a traditional epic setting with the participation of traditional epic characters. Based on this, it can be said that the epic mind, epic memory and epic knowledge are well preserved in the creation. In particular, the imposition of three test conditions before the young men who fall in love with Hursona is in accordance with the epic tradition. Yadgor does not participate in the saga, he is only mentioned. Alpomish, Barchin and several other characters testify to the strong preservation of traditional epic consciousness, epic memory and epic knowledge in the epic.

Bakhshi's skill is that he mentions some details related to the plot of the "Alpomish" epic while narrating the events of the epic. For example, the names of characters such as Boybori, Boysari, Hakimbek, Barchin, Yodgor, Kokaldosh from the Ninety Alps, Kokkashakha, the names of epic places such as Kalmaq Yurt, Boysun Kunghiro, Kashal revive epic memory in the listener. When it comes to the issue of epic knowledge, it should be said that while in one place, Bakhshi makes good use of convincing epic determinism in connecting epic events (for example, the conditions of traveling to the land of Kalmyk, the reasons for Hursona's brave battle in the Balkh country), in other places, he does not use the possibilities of epic knowledge effectively.

It is known that the continuity of the epic narrative in folk epics is ensured by means of stable epic formulas and clichés. For some reason, Ch. Rakhmatullaev rarely refers to such clichés and stable formulas in the epic "Hursona". As a result, epic traditionalism is not embodied in a high status in the art of this epic. This indicates the gradual fading of epic traditionalism in the repertoire of Nuqbakhshi.

In general, the work "Hursona" stands out as an epic that preserves epic consciousness, epic knowledge and memory relatively vividly.

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## CONCLUSION

In epic studies, people's epics are not able to reflect the events of the new era. This kind of view has become stronger since the next ten or fifteen years. True, as a historical-artistic and aesthetic phenomenon, the folk epic is gradually fading away. But this does not mean that the question of the folk epic and its relation to the present time has been completely removed from the agenda of epic studies. Because folk epics always gain modernity by glorifying high ideals such as a bright future, a happy life, freedom of the homeland, loyalty in love. Therefore, it is inevitable that the issue of folk epic and modernity will never fall out of the focus of epic studies. But in this study, it is not about this, but whether the folk epic is able to reflect the events of the present time, the great evolutions in the mentality of our contemporaries with all their complexity and freshness, and whether the capabilities of its visual and expressive means are sufficient for this.

## References:

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