

THE HISTORY OF THE ART *BAKHSHI*

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ABSTRACT

This article deals with the first sources and stages of development of the art of Khorezm *bakhshi* (**BAKHSHI** is a folk singer, performer of folklore among the Turkic peoples of Central Asia, usually performs at holidays), its peculiarities, schools of epic poetry, storytelling and its impact on oral performance, teacher-disciple traditions of *baxshi khalfa*, epic traditions of the region. The article also provides scientific information about the ancient roots of the art of bakhshi. The gift of talent and understanding to the bakhshis in their dreams is in fact a continuation of the traditions of the shamanic period. In Khorezm, the function of shamanism has recently been performed by *purkhans* (medicaster). The call to evil comes first in the afternoon. In a dream, a person is presented with shamanic tools – a circle, a whip. In turn, he was awarded the profession of doctor and interpreter. The fact that shamanism is a divine profession, the fact that it is a gift to some people in a dream, L.P. Potapov, who came to Khorezm in the 30 years of the last century. It is also noted in L.Potapov's research. The connection of words and masters of words with the ancient shamans, healers, magicians is especially illustrated in the works of Tura Mirzaev. According to him, Egamberdi Allamurod oglu (1895-1972), a representative of the Kurgan School of Poetry, combined the role of a baxshi with the profession of a "neighbor". He "cured" some patients using various methods and practiced magic. Even the son of the well-known bakhshi Ergash Jumanbulbul acted as a "neighbor" when he visited some villages. If we look at the ancient roots of each profession, its combined-syncretic essence becomes clear. Because in primitive society, all the complex tasks were entrusted to intelligent, intelligent, talented, capable people. This category of people was naturally rare. It is for this reason that the common people have deified such persons and concluded that the qualities of wisdom in them are divinely given. At the heart of the above-mentioned myths and legends about such people is the same phenomenon. According to Tura Mirzaev, there are different views on the basis of the term "*bakhshi*", and there are many synonymous expressions. *Bakhshi* is a creator and at the same time preserves epic traditions and transmits them to future generations. The art of Bakhshi is highly respected by the people. For this reason, the proverb "*Bakhshili aul* is brave, mullah aul is cowardly" is widespread. The power of memory and memorization of bakhshis has always been deified. The great Uzbek writer, academician Musa Tashmuhammad oglu Oybek writes about his personality: "Before the emergence of advanced written literature, the peoples of Central Asia created rich and colorful folklore works – songs, fairy tales and epics in their native language. At weddings, festivals, celebrations and moving to new places, the pleasant voices of folk singers-bakhshis, the sounds of kobis and drums resounded. Bakhshis sang in high spirits the hard work of ordinary workers, the history of tribes, the great heroism of their heroes. The basis of oral folk literature is heroic epics. Epics, a great monument of folk art, express the unparalleled courage of the great heroes of their people through monumental images. The heroes of the epic are noble people who carry the ideas of the people about truth and justice. This treasure of folk art is a great treasure of folk

wisdom that has emerged over thousands of years. Among the Uzbek people, epic singers are called "bakhshi", but there are different variants of this term. The article analyzes the ancient roots of the art of bakhshi, examines the stages of development, comparatively studies the views of folklorists.

Keywords: shamanism, the art of bakhshi, the function of bakhshi, the profession of "kushnach", the profession of "kokimchi", "poet", "jirov", "akin", "sannovchi", "akhun", "saki", "jirchi", "sazchi", weddings, celebrations, holidays, folk singers, pleasant voice, kobiz, dumbira.

INTRODUCTION. The roots of human spirituality go back to ancient times. From the time of primitive society, the evolution of human thought had a positive effect on the development of language, and both on the rise of spirituality. Spirituality and enlightenment led to the origin of primitive religions. One manifestation of them is totemism and another manifestation is witchcraft [22, p. 159]. Religious worship led man to singing, customs and rituals to poetry, and beliefs to dance. Belief in animals, mythology on the basis of fairy tales, cosmogonic and religious notions, based on mythical notions about their evolution, emerged, and legends about heroes gave rise to the epic [17, p. 78]. The creation of the first works of folklore, which appeared in the time of primitive society, is inextricably linked with religious beliefs [23, p. 120]. The "gohs" in the Avesto are read only by priests. "Goh" is a word of invitation created by Zoroaster through badeha, and the "Yasna" book of the Avesto contains 17 "goh" songs. Memorizing them was considered very rewarding [4, p. 28]. Memorizing the "govest" of the "Avesto" is not just reading a poem, but conveying the content of the text to the listener in the melody. This was done only by expert priests. Priests are the first generation of shamans. One of the oldest traditions is the performance of religious rites, in the process of which recitative (melodic) performance of poetic texts from the holy books is

performed. The emergence of religion is inextricably linked with spirituality and is the perfection of the ideas of goodness in the hearts of mankind. This task was entrusted to the priests. They are the first generation of modern *bakhshis* and *khalfas*. The priests were not ordinary or random people. They are selected from individuals who are talented, highly gifted. Because they conveyed good ideas to the public in a convincing way. This is why there are various myths about the identity of priests and shamans. Such individuals possess divine power, to whom this profession is bestowed mainly in their dreams.

Background. In this regard, various myths have been created in the folklore of many peoples. In particular, V.M.Zhirmunsky cites the following myth about the first Anglo-Saxon poet and priest Kedmon (Caedmon). Kedmon was a monastery priest in the 7th century. She is famous for her singing art. But it must be said that he did not learn the art of singing from ordinary people, but that this gift was given to him by God. Kedmon was a man far removed from singing even when he was an adult. One day at a big party, when friends gather, the music peaks and Kedmon runs away from the circle, ashamed of his failure when it's his turn to sing. He lies down that night and dreams. In his dream, a stranger comes to him and asks him to sing. Kedmon says he can't sing. But a stranger forces him to sing a song about the emergence of the universe.

Kedmon executes the command. When he gets up in the morning, he remembers the song and starts singing. His hymn to God, the discoverer of the universe, is still preserved in the Anglo-Saxon language [13, p. 397]. V.M.Zhirmunsky, in his article "A legend about the talent of a singer", cites this legend about Kedmon and compares its events with the legends of singers and songwriters in the East: "Many Uzbek poets, like Kedmon, somewhere, most sleep under a tree. In his dream, a stranger (often a divine being) comes and disappears, saying, "You will be a benefactor." The future bakhshi sings in his dream. When he wakes up, no one is around. But from that day he became a musician" [13, p. 399]. The gift of talent and understanding to the bakhshis in their dreams is in fact a continuation of the traditions of the shamanic period. In Khorezm, the function of shamanism has recently been performed by *purkhans*. "The call to evil comes first in the afternoon", he said. In a dream, a person is presented with shamanic tools – a circle, a whip. In turn, he was given the profession of doctor and interpreter [38, p. 45]. The fact that shamanism is a divine profession, the fact that it is a gift to some people in a dream, L.P. Potapov, who came to Khorezm in the 30 years of the last century. It is also noted in Potapov's research [36, p. 233-245]. The connection of words and masters of words with the ancient shamans, healers, magicians is especially illustrated in the works of Tura Mirzaev. According to him, Egamberdi Allamurodoglu (1895-1972), a representative of the Kurgan School of Poetry, combined the role of a bakhshi with the profession of a "neighbor". He "cured" some patients using various methods and practiced magic. Even the son of the well-known bakhshi Ergash Jumanbulbul served as a "neighbor" when he visited some villages

[26, p. 26]. If we look at the ancient roots of each profession, its combined-syncretic essence becomes clear. Because in primitive society, all the complex tasks were entrusted to intelligent, intelligent, talented, capable people. This category of people was naturally rare. It is for this reason that the common people have deified such persons and concluded that the qualities of wisdom in them are divinely given. At the heart of the above-mentioned myths and legends about such people is the same phenomenon.

According to Tora Mirzaev opinion, there are different views on the basis of the term "bakhshi", and there are many synonymous expressions. Bakhshi is a creator and at the same time preserves epic traditions and transmits them to future generations. The art of giving is highly respected by the people. For this reason, the proverb "*Bakhshili aul* is brave, mullah aul is cowardly" is widespread. The power of memory and memorization of bakhshis has always been deified. The great Uzbek writer, academician Musa Tashmammad oğlu Aybek writes about his personality: "Before the emergence of advanced written literature, the peoples of Central Asia created rich and colorful folklore works – songs, fairy tales and epics in their native language. At weddings, festivals, celebrations and moving to new places, the pleasant voices of folk singers-bakhshis, the sounds of kobis and drums resounded. Bakhshis sang in high spirits the hard work of ordinary workers, the history of tribes, the great heroism of their heroes. The basis of oral folk literature is heroic epics. Epics, a great monument of folk art, express the unparalleled courage of the great heroes of their people through monumental images. The heroes of the epic are noble people who carry the ideas of the people about truth and justice. This treasure of folk art is a great

wealth of folk wisdom that has emerged over thousands of years”[34, p. 152]. Among the Uzbek people, epic singers are called "baxshi", but there are different variants of this term. The meaning of "bakhshi" is also understood on the basis of such terms as "*poet*", "*jirov*", "*aqin*", "*sannovchi*", "*akhun*", "*soqi*", "*jirchi*", "*sozchi*", which are widespread in different regions of the country. In addition, the most famous bakhshis are popularly known as "*chechan*", "*juyruk*", "*bulbul*". However, in recent years, the term "baxshi" has been strengthened as a basic name [26, p. 22-23]. In Khorezm such bakhshis are called goyanda. The term Bakhshi has received various interpretations. In the time of Alisher Navoi, this term was used in the sense of secretary, *mirzo* [2, p. 231]. V.V.Bartold emphasizes that the term bakhshi is related to the Sanskrit word *bhikshu* [6, p. 501]. Well-known folklorist Hodi Zarif dwells on the etymology of the term, noting that it is derived from the Mongolian and Buryat words *bakhsha*, *bagsha* (master, enlightener), Sanskrit *bhikshu* (*kalandar*, *dervish*). According to the scholar, the term baxshi is used in Uzbek in three senses:

1. Folk poet, artist.
2. A person who casts a spell on the evil and good spirits of shamanism associated with the primitive religion.
3. During the Mongol period, Buddhist potters, scribes, and some officials of the Baburid period were also called bakhshis [40, p. 98-99].

The same idea is repeated in the explanatory dictionary of the Uzbek language. Other Turkic peoples also use the term bakhshi and its various alternatives. In turn, there is information that they are engaged in different tasks. The term *bakhshi*

is pronounced as *baksy* in Kazakh and Karakalpak, *bakshy* in Kyrgyz, *bagshy* in Turkmen, *oyun* in rubies, *gam* in Altai, KhakasTuva, warrior in Kalmykia, *shaman* in Tungus, and *ozan* in Turks. In Azerbaijan, the word *ashug* is used in our sense of *bakhshi*. However, Azerbaijani folklorists write that in ancient times the word *vardag* was used instead of *ashug*. The meanings of this term were as follows: a) the possessor of the word; b) instrument master; c) actor. At the same time, the term also had the meanings of knowledgeable, creative [12, p. 10]. *Varsags* are the ancestors of *ashugs*. It should be noted that in the KhorezmOghuz dialect the words *ashug* and *vardag* have been preserved with some sound changes. The first component of such epics as "OshiqGharib", "Oshiq Mahmud", which are widespread in this oasis, is associated with the word *ashug*, which means a singer. It is necessary to distinguish the word "*ashiq*" from the word "*ashug*", the first term is derived from the Arabic word *ishq*, the second term means *bakhshi*, singer. However, the word *ashug* was changed to the form of "*ashiq*" by changing the sound [37, p. 30]. As for the term *vardag*, in Khorezmian epics this word is often repeated: "Then Goroglybek said a *varsoqi* to the young men" [32, p. 309]. The word used in the epics is far from its original meaning. The word *varsag* means a person who speaks and sings, while the word *varsaqi* means myth, word, *guring*. However, the original meanings of these two words are still compatible. Thus, the words *ashug* and *vardag* were once actively used in the works of the Oghuz-speaking Turkic peoples. The meaning in *varsag* said *varsoqi* said combinations comes much closer to each other. The Uzbek and Turkmen meanings of the term Bakhshi are close in many respects. According to Turkmen

folklorists, they have three types of *bakhshi*: a) *bagchi*. Representatives of this category sing the poems of classical and modern poets to the accompaniment of music; b) indirect gift (deposit, temporary). These types of bakhshis are individuals who sing without a musical instrument; c) epic poets. This category of bakhshis is engaged in the performance of the epic. The three types of Turkmen bakhshis have regional differences.

While *Termachi* and *Yanamabakhshis* work in Akhal, Lebob, Mari regions, epic bakhshis are mainly active in Toshovuz region and part of Mari region [28, p. 37-38]. The repertoire and musical melodies of the Turkmen bakhshis living in the Tashkent region are very similar to those of the Khorezmbakhshis. The opinion of Iranian scholars on the term Bakhshi is completely different. According to *WawakRHAZRAI*, a lecturer at Tehran University, the term bakhshi is derived from Chinese and means teacher. It consists of two Chinese phrases. The first is "Pak" ("po" in modern Chinese). The second component is "ji" (modern Shi "shi"). The first word means "huge," the second means "gentleman," "scientist." Thus, the compound "*pakdshi*" later took the form of "*Bakshhi*". Kazray also refers to the Sanskrit word "*bhikshu*" and calls it "*beggar*". Interprets it as a "religious guide" and is skeptical of the term [16, p. 38-39]. In general, there are various hypotheses about the term bakhshi. In some sources, the word is considered to have the meaning of "*bak*" (see, see), which belongs to the Turkic language [25, p. 40]. A.N.Samoylovich, on the other hand, considers the term "*bhikshu*" to be correct and interprets it not as a "*beggar*" but as a "*teacher*" [25, p. 40]. This idea makes sense in many ways. The word Ozan (Ozon) in the Turks has also been used

in ancient times in the sense of bakhshi. This word is interpreted in the dictionary of AlisherNavoi's works as people who play instruments, *yalla*, sing and tell stories, bakhshis [1, p. 605]. The word is also used among the Uzbek people, especially in Khorezm. According to the Bakhshis (Bola Bakhshi), the word means "advanced", "advanced". Therefore, in Uzbeks, including the KhorezmOguzs, the words of the shaman and the ozone are familiar to almost everyone. The historical mythology of the image of the epic bakhshi, its connection with shamanism, shows that it is associated with pre-Islamic beliefs, and shows that the profession is associated with patronymic (patriarchal-tribal). Natural talent has always played a key role in the art of bakhshi, and in the epic tradition, the issue of mentoring and discipleship has been strictly adhered to. It is noteworthy that since ancient times, the events in each of the works performed by the epic singer have been perceived by both the bakhsh and the listener as real events. Bakhshi and epic words always appear together. The bakhshi, who remembers the epic, which has been preserved for centuries as a ancestral heritage, has the power of divine memory in such a way. Epics, on the other hand, serve as a beacon of contemplation in illuminating human spirituality. It is not in vain that the bakhshis, who are their performers, are interpreted in some dictionaries as coaches, teachers, educators, leaders [10, p. 82]. At the heart of looking at the bakhshis as a divine being is their memory. The series of epics in the repertoire of some bakhshis proves this.

It is true that Polkan poet memorized 76, Fozil poet 60, Ergash poet 50, Mardonqulbaxshi 43, Bola bakhshi 20 epics [11, p. 60]. If we take into account that some epics are 1000 pages long, we can be sure

that they will not be the best. Unfortunately, it is difficult to find such great benefactors right now. When did Bakhshi's performance appear, of course, has to do with the formation of the epic genre. According to some sources, "In the X-XI centuries, epics were recited with drums. Such specimens of the epic originated among the ancient nomadic Turkic tribes along the Caspian and Aral Seas. As the number of poets who created and sang epic epics increased, so did the tradition of teacher-disciple" [35, p. 117], writes historian T.Pardaev.

One can agree with this opinion if one approaches the issue of the formation of professional bakhshi. However, the various forms of bakhshi in the form of songs date back to the period of primitive society, as we have noted above. The formation and development of art in Khorezm, one of the centers of ancient culture, dates back to BC.S.P.Tolstov's book "In Search of Ancient Khorezmian Civilization" contains the following words that are important for the history of art: "On the walls of the ceremonial hall of the earthen castle are painted rhombus-shaped cages. One of these paintings is an elegant yellow painting of a woman playing the harp. A fragment of a pattern depicting a double drum in the shape of a trumpet and an hourglass was also found in the same room. Below the "Harper's Woman's Room" was found a fragment of a pattern depicting the hand of a man holding a curtain of a two-stringed instrument resembling a drum, and in another room was a picture of a woman playing with a mask. Similar paintings can be found in the Roman-era Syrian-Egyptian and, in part, the northern part of the Black Sea, in the Mediterranean oasis, as well as in Indian and Iranian art. Thus, in these paintings, two artistic styles, two traditions are combined, but they underwent specific

changes on the basis of ancient Khorezmian art"[39, p. 214-215]. It is natural that talented bakhshis grow up among the people who have achieved such a high culture as early as BC. The creation of the Zoroastrian holy book "Avesto" and the singing of its "goh" by priests also paved the way for the emergence of the professions of priesthood, shamanism, bakhshi [7, p. 24].

During the reign of Zoroastrianism, there were bonfires in every Rustak (village, neighborhood), where priests promoted the book "Avesto". Probably for this reason, in Khorezmian epics the mythology connected with "Avesto" and "Shohnoma" always manifests itself. According to E.E.Bertels, in the first half of the 11th century a Persian poet named *Unsuri* lived and wrote lyrical poems as well as three epics. He lived and worked at the same time as Beruni. Beruni translated his epics such as epos "Wamiq and Uzro", "Xing but-u surhbut" (White idol and red idol), "ShodbahruAynulHayot" into Arabic. Among these epics, the work "Vomiq and Uzro" has survived. So, as early as the X century, the creation of epics on the basis of various myths, their translation, promotion was actively developed. The plot of many epics created at that time has come down to us with various changes. Of course, it is natural that there are talented people who read and perform them. If we look at the background of these events in the Beruni period, Khorezmian epics were written by professional writers on the basis of folk myths and legends, and then moved to the oral performance and acted in a mixed way. Oral epics were rewritten and rewritten. This tradition lasted until the twentieth century. We will focus on this issue in the next chapters of our work. It should be noted that we have not received any information about the performers of the Beruni period.

Result Analysis and Discussion. In the Khorezm oasis, the most ancient Bakhshi, in turn, the most reliable information about the *Bakhshipiri OshiqAydin*, has been preserved. The peoples of the East have a long tradition of glorifying the individual as a master of every profession. In Khorezm, boat and boat drivers on lakes and rivers recognize the Prophet Noah as their piri. When blacksmiths start work, they remember the prophet David. Khorezmbakhshis respect OshiqAydin as their spiritual teacher. This sacred person is also a piri of Turkmen bakhshis [15, p. 134]. According to ToraMirzaev, within the framework of Samarkand epics, Mullah Goyib is recognized as a piri of bakhshis. There is also a saga of the same name about this person [26, p. 66]. It should be noted that there was a epic called "OshiqAydin" [14, p. 294].

In Karakalpakstan and Kazakhstan, such people as SoppasliSipiraJirov, and in Azerbaijan, Korkutata, are also revered as bakhshis, pir of Jirovs. The name of OshiqAydinPir is often found in Khorezmian epics such as "Khirmondali", "OshiqNajab", "OshiqAlband". Especially in the epic "OshiqNajab" great attention is paid to its scope. NajabAshiq serves AydinPir and manages to get his dutar as a gift. In the Hirmondali epic, AshiqAydin defeats Hirmondali, whom no one has conquered in terms of words and phrases. In the epic "OshiqAlband", OshiqAydinPir confronts Alband in the most difficult moments of his life, guides and encourages him:

Tanisangiz nafas etgan piringman,
Oshiqlarning maqsadini bilurman,
Sango duo etgan Oydin piringman,
Ko'p yig'lama, sevar yorni
ko'rarsan[33, p. 187],

In the epics there are many legends about this person who was a lover, a *pir* (master). It is said that he used to give wine to the bakhshis who buried his grave, and if a disciple drank it, he would become a lover of the great musician. In the manuscript of the epic "Oshiq Mahmud" kept in the manuscript fund of the folklore department of the Institute of Uzbek language, literature and folklore of the Uzbekistan Academy of Sciences in inventory number 1431, when Mahmudjon and Nigorkhan drowned, OshiqAydinpir resurrected them by singing "Jon tanagir". In this work, we will try to answer the question of who is this person, KhorezmBakhshi, who does not fall short of the language of his musicians. Some sources state that AshiqAydinPir had a tomb in Diyarbakr, a fortress in the southwest of Old Urgench, in one of the shrines in Baghdad.

According to the Turkmen writer NuriOltiev, Khoja Ata, the sheikh of the AshiqAydinPir shrine in the 1990s, had a book called Avarif Sharif as-Salam Had, which contained valuable information about the life of the great *pir*. AshiqAydinPir goes to a series associated with the first caliph, Abu BakrSiddiq (632-634). This series is a unique ideological current and is called the Sufi series. Abu Ali IbnSina, AbulHasanHaraqani, Abu SayyidMahna'i, Abdukhaligijduvani, Mansur Hallaj, Ahmad Yassavi, Yusuf Hamadoni also joined this movement. The book "TazkiratulHusayn", which contains the martyr of the tomb of AshiqAydinPir, contains detailed information about this. It is stated in it, "Hazrat Sheikh Abdu QadirGilani (1077-1166) enjoyed his conversations, and Sheikh Shahobiddin was the last to become famous. After the conspiracy of Sheikh Genghis Khan, they became disciples of Abdul KadirKasiri. When Ashugiddin was busy with everyone,

he would immediately complain and occupy the *rak'ah*. The death of the sheikh took place in 632 AH. The city of Blessed Sacrament has shrines in Diyarbakir and Baghdad. EE Bertels' book *Sufism and Sufi Literature* contains important information related to this period. In particular, in the same book he speaks about the work of the author al-Suhrawardi called "Awarif al-ma'arif" and his great contribution to the development of literature and art. Noting that he was a disciple of Gilani, he notes that he died in 1255 (melody) [8, p. 485]. There is no doubt that this person is AshiqAydinPir, because in the above-mentioned work "TazkiratulHusayn" it is said that the sheriffs of Ashugiddin's homeland are Suhraward. The same book states that there was a work by the Sheikh, Awarif Sharif as Salahi Had, which was published in Mecca.

The epic "OshiqNajab" says that OshiqAydin lived in Bustan, had 360 Sufis and was 115 years old. Similar information is given in "Hirmondali". There are also sources that say he lived for 16 years after the invasion of Genghis Khan. According to the latest information, the family tree of AshiqAydinPir is inextricably linked with the Iranian city of Suhraward. They were three cousins NajibSuhrawardi (1097-1168), Sheikh Shahobiddin Abu Hafs YahyaSuhrawardi (1115-1191) Sheikh Shahobiddin Abu Hafs Umar Suhrawardi (1144-1234), who was mentored by NajibSuhrawardi [30, p. 184-185]. Sheikh Shahabuddin Abu Hafs Umar Suhrawardi is the same as the AshiqAydinPir we are talking about. As a sign of his religious leadership, the nickname Oshugiddin appeared and took the form of AshiqAydin in the vernacular. He founded the Suhrawardiyya sect. At the age of 35, Suhrawardi rose to the rank of "sheikh of

sheikhs" in Baghdad. As ambassador to Iraq, he stopped the wars between Iraq, Khorezm, Iran, and Seljuk. In turn, he was Iraq's ambassador to Khorezm. The events of his arrival as an ambassador to Khorezm are also narrated in the book "Details of the life of Sultan JalaliddinManguberdi" by Shikhobiddin Muhammad an-Nasavi. Al-Nasavi writes that the prestige of Khorezmshah Muhammad rose, he began to do great deeds, and it became clear that he would achieve his goal of marching on Baghdad. To dissuade him from this goal, Shikhobiddin as-Suhrawardi, the most respected sheikh of the sheikhs, was sent as an ambassador to Khorezm. However, Khorezmshah ignores the sheikh. He won't even let her sit down when he enters the queue waiting for a long queue. Finally, the sheikh tells him that he wants to talk about the hadiths of the Prophet. Khorezmshah agreed and went downstairs and listened to the sheikh. Through the hadith, the sheikh urges him to return from the goal of war. But these efforts are in vain. Finally he walks to Baghdad. But the army is in disarray due to the whims of nature. Affected by this, Khorezmshah regretted that he did not follow the words of al-Suhrawardi and invited the sheikh to return to Khorezm as an ambassador [3, p. 30-40]. Soon Genghis Khan invades. It is very likely that Sheikh ShikhobiddinSuhrawardi was not well received by Khorezmshah, that the Sheikh's prophecy came true and that Khorezmshah's death in humiliation caused AshiqAydin's prestige among the people to rise to the level of a pir. Sheikh Zayniddin (ZayniddinBobo), the son of Umar Suhrawardi, was also a religious and public figure. He also came to Tashkent in the same field. Founded by Umar Suhrawardi, this sect, known as the Suhrawardi mystical sect, formed on the basis of the school of

asceticism between the two rivers, and its members expanded at the expense of artisans and educated intellectuals. The Suhrawardi were Sunni heretics who propagated moderate Sufi views. They recognized the inextricable link between secular science and divine science. Umar Suhrawardi wrote in his 63-chapter work, *Awariful-Maarif*, that "worldly knowledge is like milk, and divine knowledge is its cream." His works have been published in Arabic, Persian, German and English. AlisherNavoi mentions the sheikh in his works. Sheikh Saadi considered Umar Suhrawardi as his mentor. Sheikh ShamsiddinKulol, the pir of Amir Temur, also belonged to the Suhrawardi sect.

Although AshiqAydinPir was born and raised in Bustan and Bastom, he is popularly known as Vos. Once upon a time, a tributary of the Amudarya, the Tunidarya, flowed past it. In its territory are the ruins of many fortresses such as Diyarbakir, Shohsanam, Akchakelin, Shirvan, Shemox. All these toponymic names are often seen in the epics "OshiqGharibvaShohsanam", "Gorogly". Of course, these details in the epics are the details after Umar Suhrawardi became known as AshiqAydin.

AshiqAydinPir also had musical pamphlets. However, they have not yet been found. It is an undeniable fact that he was a historical figure. In turn, it should be noted that some legends woven about the great pir show his image as a legendary figure. Such cases are also found in the information about the lives of people such as Korkutata, Sipirajirov. For example, in the Karakalpak "Edige", the main emphasis is on the fact that SipiraJirov is a prophetic person, who is 360 years old. Legends about Korkut's father's immortality also fall into this system. The information given in the legends that AshiqAydinPir was 115-120

years old is not so reliable. Because he really lived to be 90 years old. When we talk about the science of words in Khorezm, KambarBobo is mentioned. Phrases like "Kambar'sdutori" and "Ali Qambar" are often heard. It is possible that this man was also a famous musician and acted as a historical figure. If we pay attention to the place, OshiqAydin will become famous as the pir of bakhshis, and Kambarbobo will become famous as the pir of musicians. In the 90s of the last century, it became a tradition to hold a competition of lovers in the castle of Vos, where the tomb of AshiqAydinPir is located. In 1991, an international competition of bakhshis was held here. Many bakhshis from Azerbaijan, Turkey, Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan visited the tomb. Especially Khorezm, Toshovuz and Karakalpakbakhshis took an active part in this event [31, p. 3]. For the last time, Bola BakhshiKurbannazarAbdullayev will take part in the conference with his children Norbek, Matyokub and Etmishboy and sing the epic "Khirmondali", Bakhshi was 92 that year.

This tradition, held in Vos castle, lasted until 1995. In short, AshiqAydinPir is a historical figure and is known as one of the founders of the mystical order. At the same time, he rose to the level of a great public figure, who in turn mastered the science of art. His high nationalism, his efforts to build a free and prosperous life, his courageous struggle to end the genocidal wars are imprinted in the minds of the people. As a result, over the centuries, various legends and epics about his personality have been woven. Thus, among the Turkic peoples, such as SipiraJirov, Korkut Ota, Mullah Goyib, OllanazarOlchinbek, AshiqAydin was praised as a pir, and the Jirovs were revered as patrons and patrons of epic

performers. The role of shamanic traditions in the weaving of legends about the patronage of these individuals, their greatness, is also great. Korkud is the patron saint of the post-lovers after AydinPir. Many Turkic scholars have studied this person. They analyzed the myths and legends associated with his image. Many of these myths and legends are of a general Turkish nature. Many myths written by A.A.Divaev, Ch.Ch.Valikhanov from the peoples of the Kyrgyz-Kazakh deserts are important in illuminating various aspects of the image of Korkutata. The main character who is active in all branches of the epic "KitabidadamKorkut" is the father Korkut. Different scholars have expressed different opinions about this image. V.V. Barthold points out that he is not a hero, but a seed elder. It embodies the wisdom of the people [5, p. 41]. Korkut's father was a prophetic genius and a legendary figure [5, p. 41]. In turn, he is a magician, a shaman [21, p. 61]. Consequently, Korkut is not the protagonist of the main book. But his thoughts, appearance, total events, and the role of the protagonist unite the whole work according to the place he holds in the destiny of the protagonists [29, p. 40]. Korkut's father's name is written as Korkut in the Arabic alphabet manuscript of KitabidadamKorkut. This is not due to a mistake or misunderstanding of the secretaries. According to X.G.Koroglu, the three words in the book "KitabidadamKorkud" are arranged in alphabetical order. When these words are put in alphabetical order, the number 887 is formed. If it is turned into a melody, the year 1482 comes. If the letter "T" in the word "Korkud" is not converted to "D", no calculation will be made. Because in alphabetical order, T-400 means D-4. Accordingly, these letters were deliberately altered by the person who prepared the book

to produce a yearly account. Consequently, these numbers turn out to be the year the book was written [19, p. 41]. The first person to think about Korkutata was Abul Ghazi Bahodirkhan. The great historian in his work "Shajaraitarokima" mentions Korkutata in 14 places. According to him, Karakhoja's son Korkud was the minister of InalYavikhan, he lived for 295 years, served as a minister during the reign of three khans, and did strange things. The whole Oghuz people obeyed him, and if a child was born, he would come and name it. Of course, in the information given by Abul Ghazi, there are many mythical and exaggerated places. Nonetheless, his notes on Father Korkutata are important.

Methodology. In our opinion, the epic "KitabidadamKorkud" was popular in Khorezm during the life of Abul Ghazi, a historian and statesman. Probably for this reason, Abul Ghazi in his work gives examples from the songs of Korkutata about Salor Kazan. According to T.Mirzaev, the heroic songs that make up the Salor Kazan series belong to the Turkic tribes from East Turkestan. In the 11th century, during the Seljuk period, the series spread to Asia Minor and the Caucasus and became part of the Book of Korkutata [27, p. 43]. Consequently, heroic songs about Salor Kazan were once popular in Khorezm. It is possible that this ancient land served as a bridge in the transition of songs to the Caucasus, especially to Azerbaijan. In fact, a book copy of "KitabidadamKorkud" was in the repertoire of storytellers and khalfas in Khorezm during the time of Abul Ghazi. Some of the songs in it are also sung separately. Later, oral versions of the Gorogly series of epics became widespread in the oasis. With the rise of the "Gorogly" series, the epic about Korkudota was

forgotten: by the beginning of the XIX century, based on the tradition of copying the epic "KitabidadamKorkud", the epics of the "Gorogly" series began to be written. In his article "Shaman, polkovodets, ozan" (evolution obrazadede – Korkuta), H.G.Korogly expresses suspicion [20, p. 48-62]. In Kazakh-Kyrgyz mythology, Korkutata is interpreted as the image of the father shaman. Ethnographer Ch.Ch.Valikhanov connects the motive of Korkut's father's escape from death with shamanism. In this legend of the Kyrgyz shamans, Korkutata is recognized as the first shaman. A written monument in Central Asia, the book "History of the Friend Sultan", describes Korkut as a piri of the Bakhshi. For this reason, the Kazakh bakhshis ask him for help before beginning the epic.

Summary. In ancient myths, Korkut Ata is depicted as a shaman, while in recent legends created under the influence of Islam, he has risen to the level of a saint. A. Divaev confirms that there is a legend about the toponymKhorhut in Kazanli region. According to him, the tomb of Horkhut was preserved until 1880, after which it was washed away by the Syrdarya [9, p. 193-194]. While AbulgaziBahodirKorkud describes his father as a wise minister, in Rashididdin's works he is given in the form of baxshi, Uzon. The term ozone is also found in Turkmen. One of Makhtumkuli's poems contains the following lines:

Davlat ela galar bo'lsa,
Boshdan burun o'zon galar.
Davlat eldan getar bo'lsa,
Mulla bilan to'zon galar[24, p. 234].

The term *Uzan* was previously used in Khorezm. Abul-Ghazi is also credited with portraying his father as a warlord, a result of mixing the names of the two men.

In addition, seeds of the same name are found in Oguzs [20, p. 52]. The idea of these two persons is also found in the works of K.A.Inostranov. In addition, A.N.Kononov was one of the first to find out that the name of the commander was written in the form of Korkutata. According to H.G.Korogli, the Mongols called the khan's secretary bakhshi, who in turn was an adviser to the ruler. It is from this tradition that Abu al-Ghazi mentions Korkut Ata as a minister-adviser. It should be noted that the image of Korkut Ata in historical works differs from the images in myths and legends. In folklore, Korkud-shaman, a magician, a doctor, and his connection to Islam are recorded only as a formality. In historical works, however, this person is mentioned as one of the saints of the Muslim religion. This article by H.G.Korogli analyzes a wide range of issues related to the activities of Korkut Ata. All the above details can embody the full image of the Father of Fear. At the end of the article we will talk about the monument "KitabidadamKorkud" spread in the western Oguz. In this version, Korkut has the appearance of a shaman in many respects. He is not a brave soldier, but an ozone, singing the courage of the beys of the Oghuz people. From the very first pages of the work, he appears before the reader as a wise elder. This is why many aphorisms are quoted from his language. The article focuses on the activities of "KitabidadamKorkud" in 12 branches. Eventually comes to the appropriate conclusions. Although the image of the Korkut Ata has been described by some historians (Abulgazi, Rashididdin) as a religious guide, it has not completely lost its image based on the primitive religious imagination typical of the Oguz. In some Eastern sources (in one Western source) Korkutata is described as the elder-leader of

the Oguzs. However, this version is not reflected in "KitabidadamKorkud". According to epic traditions in Eastern sources, Korkut is 295 years old and is described as a contemporary of the Prophet Muhammad. However, "KitabidadamKorkud" does not give any exact information about his age. In all myths and legends, Korkud-shaman is embodied as an evolutionary figure as a ozone, a statesman, an advisor to the ruler, a wise teacher of all the Oghuz people. His career as a benefactor was never lost. In turn, there is no reason to look for its historical prototype.

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