BAKHSHI SCHOOLS IN UZBEKISTAN. HISTORY-ANALYSIS-CLASSIFICATION.

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ABSTRACT:
This article discusses the schools of bakhshi-doston in Uzbekistan and the epics and teams of bakhshis who have created and continue to create in it, and analyzes and describes its historical issues.

Uzbek folklore has an ancient history, and in the pre-writing period, the people created various songs, legends and myths. It is the poets, akyns and caliphs who bring these creative examples to the people. At a time when it is important to further polish the treasures of baxshi created by our ancestors, the art of baxshi as a science is important in all systems of education, the creation of textbooks.

The decision of the President of the Republic of Uzbekistan Shavkat Mirziyoyev on November 1, 2018 to hold the International Festival of the Art of Bakhchisarai states that is an invaluable resource in preserving and developing national values and traditions. " For this reason, artists and cultural workers, art critics, ethnographers, folklorists have a great responsibility to perform and promote the most ancient epic songs of our people. At the heart of these tasks was the search for and recognition of the treasures of our national values and musical ceremonies. In particular, baxshi schools were reorganized. Poets and poets began to take part in public events and national holidays across the country, and various contests were organized. As a result, epic and national performance developed further, and professional performers emerged. At the initiative of President Islam Karimov, the first Bakhshi school was opened in Termez, Surkhandarya region. Based on these views, it can be said that in accordance with the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated January 13, 1998 No. 17, " , to promote a positive attitude towards our traditions on a large scale. An example of this is the event "Alpomish eternal work" on May 12-14, 1999 at the Mannon Uyghur Musical Drama Theater in Termez. Within the framework of this example, the traditional International Republican contests with the participation of poets and poetesses of the Central Asian Republics on May 23-24, 2001 and May 13-14, 2003 are among them.

It is very important to use the heritage of the art of baxshi in demonstrating to the people the customs and rituals inherited from our ancestors.

Through the interpretation of the art of almsgiving, our students are aroused and interested in our ancient traditions, feelings of love for our work. Therefore, the art of baxshi reflects the worldview, artistic pleasure, creative potential, dreams and aspirations of the Uzbek people. It is necessary to preserve and develop the art of baxshi, to promote it, to strengthen the feelings of respect and attention in the hearts of the younger generation, to strengthen ties of friendship and brotherhood between peoples, to expand creative cooperation, spiritual and cultural relations.

While we briefly analyze the art of baxshi above, it would be appropriate to dwell on the historical issues of the art of bakhshi as well. According to folklorist Hodi Zarif, "Bakhshi" is derived from the Mongolian words "Bahcha", "Bagcha", which means teacher, enlightener. In the Uzbek language, they are talented people who sing, memorize and pass on folk epics in a broad sense. They are called by different terms in different regions of the country. In some parts of Surkhandarya and Kashkadarya they are called "Yuz Bashi", in the Fergana Valley - "Sanovchi", and in other districts - "Jilov", "Jirchi", "Oqin", "Axun". Bakhshis often sing epics on the domba, and in some places on the dutar.

Khorezm bakhshis sing to the accompaniment of dutar, tar, gijjak, bolamon, and an ensemble of neighboring instruments. They are called halves. Halfas mostly sing epics such as "Oshiq Garb va Shoxsanam", "Oshiq Aydin", "Hurlicha va Hamro", "Qissayi Zebo", "Bozirgon", "Hurmon Dali".
As a result of scientific research, more than two hundred bakhshis who organized and still create Uzbek bakhshis have been identified and registered. The most mature of them are Jumanbulbul, Jassoq baxshi, Buron shoir, Jolmon baxshi, Sultan kampir, Tilla kampir, Xonimjon Khalfa, bibi shoira, Amin baxshi, Yuldosh bulbul, Hidir shoir, Yuldosh shoir, Suyar shoir, Sherna yol bashi, Hayitboy saqi and others. a number of bakhshis.

Each bakhshi is a poet, that is, the bakhshis of a region differ from each other in their unique poetic way and style. It was this path that led to the emergence of the Schools of Epic. To date, in Uzbek folklore, such epic schools as Bulungur, Kurgan, Shahrisabz, Khorezm and Sherabad are considered to be centers of baxshi.

The size of the bakhshis ’repertoire is not uniform. Ordinary bakhshis had 5-10 epics, and the most talented bakhshis had 30-40 or more epics. At present, Shoberdi Boltaev is a scholar of more than forty epics and national teams. For many years of creative work of Shoberdi Bakhshi Boltaev, the title of "People's Bakhshi of Uzbekistan" was awarded at a large conference in Termez, dedicated to the 1000th anniversary of the Alpomish epic.

Bakhshi is an independent genre of Uzbek folklore, and the role of bakhshis in its creation is enormous. Terms dedicated to various social life influences or criticisms created about admonition, manners, words, and speech were sung by bakhshis. 150-200 of the 10-12 lines sung by the bakhshis, sometimes even more, are sung in lyrical, lyrical-epic poems.

In their ranks, the bakhshis condemned goodness, justice, courage, sincerity, glorification, inferiority, inferiority, envy, and corruption. The following lines about the understanding of good and evil, the appreciation of words and conversation in the following poet’s team are exemplary.

Ҳар нарсадан суҳан қилманг ёронлар,
Яхши сўзни қилинг ҳурмат ёронлар.
Бу дунёда ширин дўстлар тириклик,
Ўз тенгингиз билан суҳбат қилинг ёронлар.
Яхшига ёндашги одам айиринг,
Ҳар нокасга бўлманг улфат ёронлар.
Яхшиман ёмонни сувзман билади,
Тилдан чиқар дилда ният ёронлар.

Doston is one of the most widespread and major genres of Uzbek folklore. The word epic is used in the sense of story, narrative, adventure, description, and praise. According to folklorists, the epic is a complex work of art, and for it to become an epic, it is necessary to master the literary text, music, the art of memorization and to know the words.

The ancient people of Khorezm have left a deep mark in Central Asia with their unique high culture. The fine art of Khorezmian artists, which dates back to ancient times, has a magical power that has been polished for many centuries and is associated with the history of justice. As a result of scientific research conducted in Khorezm, there is information that traditions were formed in this region as early as the VI-V centuries BC. It was discovered that there was a fireplace inside the fortresses of Jonbosqala in the 4th century BC and Tpaqraqala in the 1st century BC, and various ceremonies were held there. There are "Horn Hall", "Victory Hall", "Dance Mask Hall" in the soil. Khorezm bakhshis (khalfa) reflect the spirit of the people, their dreams, and are mostly performed by women. In Khorezm for a long time the work of khalfas has been popular at weddings, celebrations, mourning ceremonies, among women. In Khorezm, women with eloquence, intelligence and singing skills were called khalfas. The art of "Halfalar", which formed as a network in Khorezm epics, is noteworthy. Khalfalik is an art that is mainly practiced among women. They often sang excerpts from epics and epics, and wedding songs, lapars, and various other chants performed in a variety of situations. The Khorezmian halves, like the Bukhara-Samarkand scenes, are mainly
associated with the participation of women and have been performed in various ceremonies and festivals in two forms, individually and collectively.

We have said above that the bakhshis mainly perform epics on the dombra and dutar. Although the drum is not used in the performance of professional instruments, it is a familiar instrument to our people. The dombra, one of the closest companions and helpers of the bakhshis, is one of the ancient instruments. Images found in archeological excavations prove this. The drum is still used today without any changes. It was only replaced by strings made of string, then silk, and now plastic strings. The dombra led to the creation of the now widespread dutar instrument.

In addition, the dombra is one of the most important instruments in the Kazakh people. Nowadays, the Kazakh drum is a modified instrument with a rib cage and tie curtains.

In the repertoire of drummers there are many melodies with complex percussion. Especially Kyrgyz and Kazakh drummers are widely used. For example, complex tattoos such as reverse tattooing, pitchikato, national tattooing, rez, bidratma, moaning, moving have been used.

Bulungir, Kurgan, Shakhrisabz, Khorezm and Sherabad, Qamay schools of poetry are the center of the art of bakhshi. Folklorists call it the schools of bakhshi.

1. The bakhshis of the Bulungur baxshi school were famous for performing heroic epics.


2. Ergash Jumanbulbul oglu and Polkon are the last bakhshis of the Kurgan Bakhshi- Dostonchilik school. pari “,“ Gulnor pari. Khoshkeldi “,“ Hasanbakan “,“ Chambil kamoli “,“ Dalli “,“ Ravshan “,“ Avazkhon “,“ Kunduz and Yulduz “,“ Kadyrkhan “,“ Elomon “,“ Berdytor otalik “,“ Zamobon “,“ Khidira Elbegi ”Were written. The range of mountains from Mangishtov to Nurata belongs to the Kurgan school of baxshi, especially the poets and bakhshis who lived in the northern and southern foothills of Aktau. This school was founded by the ancestors of Ergash Jumanbulbul’s son, Yodgor baxshi, Lafas, Mulla tash, Mulla Kholmurod, Sultan kampir, tilla kampir, Jolmon baxshi, Boron shoir, Jumanbulbul, Yorlaqab, Shossak baxshi, Mardi baxshi, Kulsamad baxshi, Ergash shoshi , Have united dozens of bakhshis such as Palkon poet, Bolta baxshi, Egamberdi baxshi and Rahmatulla.

3. The representative of the Nagray baxshi-epic school is the son of the national poet Islam Nazar. He was a student of the nineteenth-century poet-poet Rajab. The son of the national poet Nurmon Abdivoy also belongs to this school. If we look at the epics written by them, such as "Orzigul", "Sahibkiron", "Erali and Sherali", "Zulfiqor and Avazkhlan", "Gulhiramon", "Kuntugmis", we see that the representatives of this school have expanded the form and level of folk epics.

4. Another epic center that existed in the XIX century is the Shakhrisabz Bakhshi-Doston school. The last representative of this school, Abdullah Nurali’s son, is a student of the poet-poet Rajab. These bakhshis recited the epics in a cheerful, cheerful, uplifting spirit. The tone of these narrations differed from other epics by their pleasantness.

5. The art of Uzbek epic poetry in Khorezm differs from other school styles in that the word does not play a major role, but the melody leads. Individual and group performance of epic works is also common in Khorezm. In this case, the epic begins with the master bakhshi dutor, the rest are accompanied by gijjak and bolomon. The refrain part is performed by everyone together. Each song of the epic is performed in a certain melody. Khorezm epic poetry is unique in terms of repertoire, and there are many romantic epics, rather than heroic epics like “Alpomish”.

In Uzbek folklore, in addition to large bakhshi-epic schools such as Bulungur, Narpay, Kurgan, Khorezm, Shakhrisabz, Sherabad, there are also centers of bakhshi, Piskent, Gultugan, Uzbeklakay. Their performance differs from each other and is markedly different according to certain creative and performance methods. For example: in the IX century there was a school of epic poetry in the village of Kamay, Kashkadarya district. This school unite about 60 bakhshis living in Dehkanabad and Guzar districts, such as Abdukarim Shuyrun, mullah Kholnazar oglu, Bazar Sherkul oglu, Khazratqul baxshi Khudoberdiev. They were more advanced in the
development of poetic forms than the representatives of the Sherabad Bakhshi-Doston school. Epics such as "Nurali's Youth" and "Khonimoy" were written by Qamay.

Piskent baxshi-epic school is connected with the name of Berdi baxshi. From the point of view of this school, the fortress had a poetic style close to that of the bakhshis of the epic school. Uzbek-lakay bakhshis living in southern Tajikistan are associated with the village of Sharibkul in Dangara district.

Qaybat Shamol ogl, Tola Qaybat ogl, Mustafakulov Kunduz ogl, Shomurod Shamol ogl are the representatives of this school. The repertoire of these bakhshis is based on the series of epics "Gorogly".

The epic school "Kolbukan" was formed in Yangikurgan district of Namangan region. Creative samples recorded from Haydar Boycha ogl, Razzq Qazoq ogl, Usmon Mamatkul ogl, Bori baxshi, Mallavoy Koshimov show that the Bulungur school of epic poetry had a strong influence.

Shernazar Beknazar is a son-in-law and a poet. Representative of Sherabad school of epic poetry. He was born into a family of bakhshis. He started playing the drums at the age of 9-10. He was famous not only in Sherabad, but also in Surkhandarya, Kashkadarya and even Tajikistan and Turkmenistan. His repertoire included more than 50 epics, ensembles and drums. He brought up Sherna baxshi, Umar baxshi, Mardonaqul Avliyoqul oglu, Rajab baxshi Normurat oglu, Yusuf otagan oglu, Mardonaqul Avliyoqul oglu.

Shakhrisabz school of epic poetry is a unique way of performance that existed in Uzbek epic poetry until the beginning of the XX century. Some features of this school are preserved in the works of the national poet Abdulla Nurali oglu. The bakhshis of this school sang the epics in a cheerful, cheerful, uplifting spirit, distinguished by the pleasantness of its melody. This school is associated with the works of famous poets of the twentieth century, the poet Abdullah, the poet Ernazar. The epic "Alpomish", written in the last years of their lives, could not perfectly retain the features of the variant in which he sang. However, unlike other bakhshis, his performance methods can give a certain idea about the Shakhrisabz school of epic poetry.

Sherabad School of Poetry is a school of poetry and poetry, which unites hundreds of bakhshis who grew up in Surkhandarya, several districts of Kashkadarya region, the southern regions of Tajikistan and Turkmenistan.

In the epics written in the 1940s, relatively low-level elements of epic poetry are found in less developed forms of artistic thinking. From the 1960s onwards, however, the desire for biblicalism intensified in a sense due to the clarification of traditions. The services of the people's bakhshi Qadir Rahim oglu (9936-85) were great. Dozens of epic poets such as Qasim Kor, Sherna Beknazar oglu, Mardonaqul Avliyoqul, Umar Safar oglu, Normurat baxshi, Ahmad baxshi, Nurali Boymat oglu, Mamadraim baxshi, Yusuf Otagan oglu, Eshqobil baxshi, Boriboy Akhmedov, Qodir Rahim oglu emerged from Sherabad school of epic poetry. Today, a number of poets, such as Khushbok Mardonakulov, Shoberdi Boltaev, Boborahim Mamatmurodov, Kara and Chori Umarov, Qahhor Qodir oglu, Abdinazar Poyonov, continue the tradition of epic poetry. A number of epics written by the representatives of this school, such as "Golden Pumpkin" Malla trader, Zaidqul, "Ollonazar Olchinbek", "Sherali", "Kelino" are not found in the repertoire of bakhshis who lived elsewhere.

According to Professor Hodi Zarif’s research, the work will be on epic poetry. The bakhshis who serve the interests of the classes are the palace poets, the kalandars, the dervishes. In the second group, the people from the common people are the epic poets who have preserved the best examples of oral art.

Dozens of epics, such as Alpomish, Gorogly, Avazkhan, Beva, Barchin or Barchin beka, Avaz's birth, Mayda merchant, Kuntugmish, Nurali, Avaz and Oyzaynab, Oyparga, Zarnigor, which were tested and polished at the Sherabad school of epic poetry, have a strong place in our literature.

The process by which epics and poems have contributed to the strength and spiritual development of the people is still going on. The peculiarity of folk epics is their closeness to the nature and spirit of the nation. Because the people hear, see and make a deep impression on themselves, their identity, language, customs, culture on the stage. If we turn our attention to the epic of Alpomish, we see that it is an epic that sings of heroism, patriotism, brotherhood, love and devotion, and great unity. It tells the story of Alpomish and Barchin's birth in extraordinary circumstances, Alpomish's youth and his first heroism, Boysari's migration from Boybori to anger, his friendship with Karajon, Barchin's fulfillment of conditions and his return, and a number of other adventures. The main idea
of the Alpomish epic is to describe the struggle between positive and negative images. In the epic, the idea that you have to fight the enemy to get to Yorga is obvious.

Оқ пировка олтин совут кияман,
Олмос олсам кирмизи кон кияман,
Қарчиға душман бошин кияман,
Есим олса бұтадайин бұзлайман.
Душман кұрсам, кесиб багрин туздайман,
Аёлим шерман, ўзим йўлбарс излайман.

Alpomish, who loves his people, has different ideas about his people. Alpomish's words to Karajon can be clearly seen when the Kalmyk king Toychikhan brought an army to Kungrad.

Хәслингга бошқа гаплар келмасин,
Бу сўзим шаънингга номард бўлмасин.
Қасд қил ма бек дўстим, қалмоқ ўлмасин,
Булар эмас бизга келиб гунохкор.

The image of Barchin also embodies the traditional notion of a brave girl typical of a heroic epic. In it, Toychikhan is clearly portrayed in episodes where he tries to take Barchin by force. It is impossible not to hear Barchinoy's words without excitement:

Хабар етса эр Алпомиш келмасин,
Қалмоқларга қиёмат кун солмасин.
Армон билан сендай алпlar ўлмасин,
Ҳолинг билиб тўғри юрсанг бўлмасим.
Сўз айтувчи сенга мендай муштипар,
Билсанг мен хам, сенга баробар.

Alpomish is described in Karajan as follows:

Остингда бедовинг холлослар кушдай,
Аччиғинг чиллали музлаган кушдай.
Норкалла келгайсан пиёда кишмишдай,
Норкалла полвоним, кайдин биласанг.

The poetic lines in the epic are artistically perfect, and many of them embody the experience of centuries.
The epic of Alpomish is woven about free, free, proud and beautiful people, ascended to the heavens and brought closer to the hearts of these beautiful people. It plays an important role in the history of world culture as a centuries-old artistic monument of the Uzbek people.

In Bakhshi, the heroes 'horseback rides, battle scenes, girls' walks, parties and parties are given in short poems:

Кулон юрмас ерлардан қувиб ўзиб боради,
Булон юрмас ерлардан қоққиб ўтиб боради.
Қарсак юрмас ерлардан бўзлаб кетиб боради.

When we look at the example of the Surkhandarya school of baxshi-dostonchilik, it is difficult to imagine any nation on earth without folklore. Wherever man lives, he has created and will continue to create his own verbal creativity. Therefore, a nation cannot be imagined without oral creativity. The conclusion to be drawn from this is that as long as the people and the nation live on the earth, so does their oral creativity. Another thing that can be observed in the world literature is that, based on the priceless elements of folk oral art, mature artists have completed and are finishing wonderful works.

Although live singing has ended in most of the peoples of the world, it still continues in our country. In the words of Sh.M.Mirziyoev, "Bakhshi and epicism are our national pride, we must convey to our people the values underlying it." Today in Surkhandarya and Kashkadarya a special place is given to the continuity of the tradition of bakhshi-dostonlik, teacher-disciple. Although the existing Boysun (Kofirun), Beshkotan, and Kamayda in these two provinces were extinct, the Sherabad Bakhshi-epic schools were later extinct in the late twentieth century. Although only the representatives of the Sherabad School of Poetry have changed, the founder of the poetic school Shernazar Berdinazar oglu and his nephew Mardonakul Avliyokul oglu, students of the poet Umar Safarov and Rajab Bakhshi Normurad oglu have special merits. Sherna's grandson Mardonakul Bakhshi's son People's Bakhshi of Uzbekistan Khushvaqt Mardonakulov, Umar's sons Bakhshi brothers Kara and Chori Umirov, grandson People's Bakhshi Rasul Umirov, student Qodir Bakhshi Rakhimov his sons Bakhshi, the grandson of Rajab Bakhshi, the People's Bakhshi Mamatmurad Rajabov, is not only a teacher to many bakhshis, but also holds a family bakhshi ring.

Umar Bakhshi is the son of Safar. Umar poet Safarov has a special place in the survival and survival of the epic of South Uzbekistan. For 50 years he sang in Surkhandarya-Kashkadarya in the same esteemed epics and national anthems. Chori Bakhshi became famous in Kashka-Surkhan. He created many epics. My father, the poet Umar, who spread the hearts of the people around him, is my teacher.

Umar the poet belonged to the settled tribe of the Kushtamgali branch of the Kungrad tribe. Orphaned from his father, three-year-old Umar begins to stand out with his intelligence and sharp memory. He is noticed by the centurion of his time, Boynazir. Boynazir teaches him to play the drums, to say the drums, and the teacher gives him an apprenticeship.

The poet Umar moved to his native Dehkanabad in the early 1920s and later sang in the Kunlarim team, recalling his difficult childhood:

Сағирликда кийдим мен тилаб жанда,
Ҳеч мехрибон бўлмади менга у кунда.
Бахтимга онам бор экан зўр зинда,
Сарсонликда кезиб юрган кунларим.
Ўн бешимда Султонбой кўп ҳоритди,
Зулм билан илик-ёғим қурийт.
Коса зардоб билан уч кун юришди,
Umar Bakhshi begins to enter the circle as an independent bakhshi, and the dombra becomes his confidant.

Umar Safar's son used to record many works. Started in 1949. The services of folklorists Mansur Afzalov, Akhunjon Sobirov, Sobirjon Ibrahimbekov, Muzayyaka Alovin, Abdumumin Kahhrov, Zubayda Husanova, Chori Hamroev, the poet's son Kara Umиров should be especially noted.

It was not easy for folklorists to collect materials of folklore even in the 50s. O. Sobirov says: I used to write the first word in each line in my notebook and memorize it while writing.
Umar Bakhshi Safarov narrated his life as an epic, glorified the people, honored the will and the country, and did not leave in vain.

Captain Egamberdi. He was born in 1869 in Hayrabad village of Gissar. It is narrated that at the age of 12-13, Egamberdi was met in a dream by a tall, white-bearded luminary. After that, Egamberdi gradually begins to practice reciting bytes and poems. Byte, which he weaves in the rumors among his peers, slowly begins to be recognized by the people, saying the terms. Egamberdi himself did not know how to play the drums. Wherever he went, the drummers of that place beat him. During his creative career, drummer Otamurod from Denau, drummer Kurbamurat from Akkopchikay, drummers Jangilbobo from the villages of Vakhshivor and Khojasoat played the drums. Egamberdi recited 32 epics such as "Alpomish", "Gorogly", "Zulayho pari", "Avazkhan", "Nurali", "Malla savdogar" and sang in circles.

Captain Egamberdi was able to remember forever what he had heard. Captain Egamberdi sang the epic "Alpomish" for six days and nights, and the epics "Zulayho pari" and "Zulfizar" for one night and day. According to the legends, Egamberdi is a bakhshi who is highly respected both among the bakhshis and among the people.

Captain Egamberdi sang in an inner mournful voice. In 1919, while serving at a wedding in Boys, he suddenly lost his taste. He fainted when he went to his native village in the morning and soon died.

Kara Bakhshi Umirov, the oldest of the few Badihagoy Bakhshi, is a great artist who knows more than 40 Uzbek epics and can perform them skillfully. Kara Bakhshi has mastered the long-standing epic tradition and is loyal to it. At the same time, it has its own personality and skills.

Chorsha Bakhshi Rakhmatullayev was born in 1930 in Angor district. At the age of five, the father practiced taking the inheritance drum in his hand, and the teacher took the lessons of the bakhshis. He says: I have been singing at weddings since 1949. By 1949, I had studied 5-6 epics perfectly. Bakhshi, such as Nazar bobo and Eson bobo, students of the scholar bakhshi, used to come to our villages for weddings. Boymurad Bakhshi from Kumushkon also came. I was around a lot when they told the story.

For more than 50 years, Chorsha Bakhshi Rakhmatullayev has been singing epics and national anthems at folk festivals and weddings. During this period, he skillfully recited traditional epics from the series "Kuntugmish", "Alpomish", "Shirin va shakar", "Gorogly" and created original epics and poems. "Toshbosar" is one of such epics in the work of Chorsha Bakhshi. During his 70-year life, Chorsha Bakhshi Rakhmatullayev sang more than forty epics and more than 50 folk songs.

Shoberdi Bakhshi Boltaev the epics and poems of our contemporary, Bosunlik Shoberdi Bakhshi Boltaev, who stood in front of the bakhshis of the Republic, move the hearts of people of all ages.

Shoberdi sings epics for hours. Shoberdi Bakhshi Boltaev has been a great bakhshi since the day he first appeared on the stage. He is the winner of several auditions in the region and the Republic. He is the winner of the International Competition in Almaty. She is a laureate of the festival held in France, Turkey. His repertoire includes more than 40 epics, hundreds of sets, dozens of drums. People's Artist of Uzbekistan Shoberdi Boltaev has trained dozens of students and is working to restore several forgotten epics.

**Conclusion:**

It is known that one of the main features of the works of folklore is that it has stood the test of time. A number of terms recorded from the repertoire of Chori Bakhshi have this feature. These issues reflect the problem of man and life, the moral views of the people.

The contradiction between good and evil, the struggle, are the main themes in the sagas and epics of the bakhshis. Courage and cowardice, love and betrayal, goodness and evil, patriotism and patriotism are reflected in epics and poems. Recorded by Chori Bakhshi, "What to say", "What to know", "What is good, what is bad", "Incompatible", "What to say", "What to know", "What is good, what is bad", "Incompatible",
"Brings", "With", "Better", "Wishes", "Don't know", "Don't", “Otar Dunnyosan” and a number of other productions contain philosophical conclusions about life, about deep moral relations about life, that the reader who reads, the audience who hears, understands so much.

The role of folklore in educating a person in the spirit of patriotism and humanity, in the formation of high qualities in his consciousness, in educating him in the way of great goals is invaluable.

The epic "Alpomish", which occupies a worthy place in the golden reserve of Uzbek folk spirituality and literature, is one of the examples sung by bakhshidostanchi, one of the directions of folklore. The first President of Uzbekistan IA Karimov's epic "Alpomish" teaches us about human qualities. It teaches us to be just and truthful, to protect our country, the fortress of our family, to protect our friends, our honor, the sacred graves of our ancestors from any encroachment. Indeed, this is the assessment of Alpomish and a number of other epics, which are the pearls of our people. According to the scientific conclusion of Professor Hodi Zarif, the creators of epic poetry were divided into two groups.

The second group of bakhshis is the bakhshidostons, who are shot directly from the working masses, who have preserved the most important examples of oral art created by the people.

In other words, within the generalized tradition, there are specific features, ways, and styles specific to a particular bakhshi or group of bakhshis. The conclusion of our folklorists is that the history of the origin of the Uzbek school of baxshi, the formation and description of the historical roots of baxshi will be carried out, and the creative directions of baxshi-dostons living and working in Uzbekistan, Surkhandarya Sherabad and Surkhandarya will be described step by step.

REFERENCES:

1. Resolution of the President of the Republic of Uzbekistan dated July 27, 2017 No PP-3151 "On measures to further expand the participation of industries and sectors of the economy in improving the quality of training of higher education."
2. Decree of the President of the Republic of Uzbekistan dated April 20, 2017 "On measures to further develop the system of higher education."Resolution No. PQ-29-09.