

**O'ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI
HUZURIDAGI ILMiy DARAJALAR BERUVCHI
DSc.02/30.12.2019.Fil.46.02 RAQAMLI ILMiy KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O'ZBEK TILI
VA ADABIYOTI UNIVERSITETI**

EGAMQULOV KAMOLIDDIN SAMAD O'G'LI

**CHIROQCHI DOSTONCHILIK MAKTABINING
JANUBIY O'ZBEKISTON BAXSHICHILIGIDAGI O'RNI
VA SHOMUROD BAXSHI LJODI**

10.00.08 – Folklorshunoslik

**Filologiya fanlari bo'yicha falsafa doktori (Phd) dissertatsiyasi
AVTOREFERATI**

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
mundarijasi

Оглавление автореферата диссертации доктора философии (PhD)
по филологическим наукам

Contents of Dissertation abstract of the Doctor of Philosophy (PhD)
on Philological sciences

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida B2023.3.PhD/Fil935 raqam bilan ro'yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezюме)) Ilmiy kengash veb-sahifasida (www.tai.uz) hamda "ZiyoNet" Axborot-tilim portalida (www.ziyo.net.uz) joylashtirilgan.

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Yetakchi tashkilot: Nizomiy nomidagi O'zbekiston milliy
pedagogika universiteti

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.02 raqamli Ilmiy kengashning 2025-yil "6" oktabr soat 14:30 dagi majlisida bo'lib o'tadi. (Manzil: 100060, Toshkent, Shahrizabz tor ko'chasi, 5-uy. Tel.: (99871) 233-36-50; faks: (99871) 233-71-44; e-mail: uztafi@academy.uz).

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining asosiy kutubxonasida tanishish mumkin. Manzil: 100100, Toshkent shahri, Ziyolilar ko'chasi, 13. Tel.: (99871) 262-74-58.

Dissertatsiya avtoreferati 2025-yil "23" sentabr kuni tarqatildi. (2025-yil "23" sentabr dagi 3 - raqamli reyestr bayonnomasi).


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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Mavzuning dolzarbligi. Jahon folklorshunosligida epik an'analar, ularning kelib chiqishi, taraqqiy etishi hamda epik ijrochilik va ijodkorlarning milliy-badiiy tafakkur taraqqiyotidagi o'rni alohida diqqat qaratilmoqda. Umuman, dunyo xalqlari orasida har bir millat o'zining epik ijodini, urf-odatlarini, milliy-madaniy meroslarini asrab qolish, avlodlan-avlodga yetkazish uchun tinmay izlanib kelmoqda. Shu ma'noda mamlakatimizda ham xalqimizning yuksak badiiy ijodiyoti asosida yaratilgan nomoddiy madaniy meros durdonalarini asrab-ayaylash, xalq og'zaki ijodining qadimiy an'analarini tiklash va milliy qadriyatlarini izchil rivojlantirish, ijodiy uyushmalar hamkorligida baxshi va dostonchilar ijodining eng yaxshi namunalari targ'ib qilish borasida keng ko'lami ishlar amalga oshirilmoqda.

So'nggi o'n yillikda o'zbek xalqining turmush tarzi, boy tarixi va madaniyatini aks ettirgan epik asarlarining so'z san'ati taraqqiyoti va yosh avlod tarbiyasidagi o'rni o'rganishga o'tibor oshirildi. Zero, yurtboshimiz Sh.Mirziyoyev ta'kidlaganidek: "Insoniyat yaratgan bebaho madaniyat durdonalari, eng avvalo, har qaysi millatning folklor san'atida mujassam topgani hammamizga yaxshi ma'lum... Folklor san'ati, ta'bir joiz bo'lsa, bu - insoniyatning bolalik qo'shig'idir". Ayni paytda baxshichilik va dostonchilik san'atining tarixi, baxshilar ijodini mukammal o'rganish, bu borada fundamental tadqiqotlar olib borish, xalq og'zaki ijodi yodgorliklarini to'plash, nashr etish yuzasidan yana ko'pgina chora-tadbirlarni amalga oshirishga ehtiyoj sezilmoqda.

Baxshichilik va dostonchilik san'atini rivojlantirish, baxshi-shoirilar ijodining o'zbek madaniyati va san'atidagi o'rni hamda ahamiyatini yanada oshirish, shuningdek, o'quv-uslubiy adabiyotlar yaratish, baxshichilik va dostonchilik san'atini ommaviy axborot vositalari, internet tarmog'i orqali mamlakatimizda hamda chet ellarda targ'ib etish, ustoz baxshilar, soha olimlari va mutaxassislari, iqtidorli yosh baxshilar faoliyatini moddiy va ma'naviy jihatdan qo'llab-quvvatlash, yosh avlodni mardlik, halollik, milliy va umuminsoniy qadriyatlar, ona yurtga va ajdodlar merosiga yuksak sadoqat ruhida tarbiyalash maqsadida bir qancha qarorlar qabul qilingan.

Binobarin, O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida"gi, 2019-yil 21-oktyabrda PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqei tubdan oshirish chora-tadbirlari to'g'risida"gi Farmonlari, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2018-yil 1-noyabrda PQ-3990-son "Xalqaro baxshichilik san'ati festivalini o'tkazish to'g'risida"gi, 2019-yil 14-maydagi PQ-4320-son "Baxshichilik san'atini yanada rivojlantirish chora-tadbirlari to'g'risida"gi, 2019-yil 23-sentyabrda PQ-798-son

1. Ўзбекистон Республикаси Президентини Шавкат Мирзиёевнинг Халққаро бахшичилик санъати фестивали очилишига бағишланган тантанали маросимдаги нутқи // Халқ сўзи. – Тошкент, 2019 йил, 7 апрель. – № 68.

“Respublika baxshichilik san’ati markazi va uning huzuridagi baxshichilik san’atini rivojlantirish jamg’armasi faoliyatini tashkil etish to’g’risida”gi qarorlari, 2019-yil 6-apreldagi “Xalqaro baxshichilik san’ati” festivalining ochilishi tantanalaridagi nutqi, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2010-yil 7-oktabrdagi 220-son “2010–2020-yillarda nomoddiy madaniy meros obyektlarini muhofaza qilish, asrash, targ’ib qilish va ulardan foydalanish Davlat dasturini tasdiqlash to’g’risida”gi, 2018-yil 26-apreldagi 304-son “Baxshichilik va dostonchilikni yanada rivojlantirish hamda takomillashtirish chora-tadbirlari to’g’risida”gi qarorlari hamda mazkur faoliyatga tegishli me’yoriy-huquqiy hujjatlarda belgilangan ustuvor maqsad va vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

Tadqiqot ishining respublika fan va texnologiyalari rivojlanishining ustuvor yo’nalishlariga mosligi. Dissertatsiya, respublika ilm-fan va texnologiyalarni rivojlantirishning I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish innovatsion iqtisodiyotni rivojlantirish” ustuvor yo’nalishiga muvofiq bajarilgan.

Muammoning o’rganilganlik darajasi. Xalq baxshichiligi va dostonchiligi folklorshunosligimizning dolzarb va eng ommabop mavzusi bo’lganligi sababli, o’zbek folklorshunosligida baxshichilik va dostonchilikning bir qator o’ziga xos tomonlarini ilmiy-nazariy jihatdan o’rganuvchi fundamental tadqiqotlar yaratilgan. O’zbek dostonchiligi, dostonchilik maktablari va ularning ijrochilari, o’ziga xos farqli va o’xshash jihatlari, an’analari borasida V.M.Jimunskiy, H.T.Zarifov, A.K.Borovkov, L.P.Potapov, M.Saidov, T.Mirzayev, A.Qahhorov, M.Mirzayeva, M.Saidov, M.Murodov, A.Ergashev, Sh.Turdimov, J.Eshonqulov, N.Ochilov kabi olimlarning ilmiy o’rganishlari², xizmatlari beqiyosdir. Aynan Volha dostonchiligi – Qashqadaryo-Surxondaryo baxshichiligi, dostonchilik maktablari, ularning

vakillari, ijro an’analari borasida ilmiy tadqiqotlar, nomzodlik va doktortlik ishlari ham mavjud³. Volha dostonchiligi – Sherobod, Kofirun, Beshqo‘ton, Qamay, Shahrizabz, Chiroqchi dostonchilik maktablari umumiy o’rganilib, tadqiqotlar olib borilgan bo’lsa-da, Chiroqchi dostonchilik maktabi, uning ijrochilari va ijro an’analari, o’ziga xosligi izchil, alohida o’rganilmaganligi Chiroqchi dostonchilik maktabi va Shomurod baxshining hayot-ijodini izchil o’rganish folklorshunoslikda nechog’lik ahamiyatli ekanligini va nazardan chetda qolayotganligini ko’rsatadi.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasi ilmiy-tadqiqot ishlari rejalar bilan bog’liqligi. Alisher Navoiy nomidagi Toshkent davlat o’zbek tili va adabiyoti universitetining “O’zbek folklori va dialektologiyasi tadqiqotlari” mavzusidagi ilmiy ishlari doirasida bajarilgan.

Tadqiqotning maqsadi. Chiroqchi dostonchilik maktabining Janubiy O‘zbekiston baxshichiligidagi o‘rmi, o‘ziga xos xususiyatlari, ijro an’analarini, shu maktabning yetuk vakili Shomurod baxshi hayot yo’li va ijodi, ijro uslubi, badiiy mahorati, boshqa dostonchilik maktabi vakillari va ijro usullaridan farqli va o’xshash jihatlarni ochib berishdan iborat.

Tadqiqotning vazifalari. Ushbu maqsadni amalga oshirish uchun quyidagi vazifalarni hal etish ko’zda tutiladi:

– Chiroqchi dostonchilik maktabining shakllanishi, ijodiy an’analarining davom etishi va baxshilarning ijro uslubini aniqlash;

– Chiroqchi dostonchilik maktabi vakillari va ularning ijodiy repertuaridagi o’ziga xoslikni tadqiq qilish va Chiroqchi dostonchilik maktabi baxshilari orasida Shomurod baxshi ijodining o’rmini belgilash;

– Shomurod baxshi ijodiy merosiga xos an’ana va novatorlikni aniqlash va ilmiy xulosalarga kelish;

– Baxshi repertuaridagi “Ovsar dev bilan Gupsar dev” dostonining genezisini aniqlash va dostonga xos epik an’anani ko’rsatib berish;

– Shomurod baxshining “Nurali” dostoni variantining “Go’ro’gli” turkumi dostonlaridagi o’rmi va xarakterli xususiyatlarini belgilash hamda dostonlarda qo’fiya va badiiy takrorning o’ziga xosligini o’rganish;

– Shomurod baxshining obraz yaratishdagi mahoratini baholash va ilmiy asoslash.

Tadqiqotning obyekt. Shomurod baxshidan yozib olingan termalar va u kuylagan “Ovsar dev bilan Gupsar dev”, “Nurali” dostonlarining audio variantlari, “Alpomish” va boshqa dostonlarning parchalari obyekt sifatida asos qilib olindi.

Tadqiqot predmeti. Chiroqchi dostonchilik maktabi vakillari, ular kuylagan terma va dostonlarni aniqlash, baxshichilik va dostonchilikning asosiy obyekt

³ Мамашукуров К. Идейно-художественные особенности цикла дастанов “Нуралӣ”, дисс. канд. филол. наук. – Тошкент, 1985. – 152 с.; Кахҳоров А. “Келиной” туркуми дostonларининг ўзига хос хусусиятлари: Филол. Фан. номз. Дисс... автореф. – Тошкент, 1972. – 24 с.; Муродов М. “Турғун” туркума дostonларининг жанр ва говий-бдий хусусиятлари: Филол. фанлари докт. дисс... автореф. – Тошкент, 1979. – 48 б.; Эргашев А. Шеробод дostonчилик мактаби: Филол. Фан. номз. дисс. автореф. – Тошкент, 1989. – 24 б.; Очипов Н. XX асрнинг 60-80-йилларида Жанубий Ўзбекистон воҳадра халқ эпик аңваларининг сақланиши ҳолати (Қодир бахши Раҳимов ижоди ва репертуари асосида): филол. фан. номз... дисс. – Тошкент, 2004. – 148 б.; Эргашев А. Қашқадарь-Сурхондарь дostonчиликнинг умумЎзбек эпоси таракқиётидаги ўрни: Филол. фан. докт... дисс. – Тошкент, 2021. – 312 б.

² Жирмулский В.М. Зарифов Х. Т. Узбекский народный героический эпос. – М.: ОГИЗ, 1947. – 520 с.; Жирмулский В.М. Тюркский героический эпос. – М.: Наука, 1974. – 727 с.; Борваков А.К. Героический эпос об Алпамыше // Об эпосе Алпамыш. – Ташкент, 1959. – С. 61-86; Поталов Л. П. Узбекские народные поэмы и приметы / Узбек фольклоршунослиги масалалари. III том. – Тошкент: Фан, 2010. – Б. 230-245; Саидов М. Узбек дostonчиликда бдий маҳорат масаласи. – Тошкент: 1969. – Б. 48-51; Зарифов Х. Фозил шоир – машхур дostonчи / Фозил шоир. Узбек халқ ижоди бўйича талқинотлар. 3-китоб. – Тошкент: Фан, 1974. – Б. 4-15; Зарифов Х. Улкан халқ санъаткорлари // Эргаш шoir va uning дostonчиликда туғган ўрни. – Тошкент: Фан, 1971. – Б. 79-88; Зарифов Х. Узбек фольклоршунослиги тарихидан // Узбек фольклори масалалари. – Тошкент: Фан, 1970. – Б. 264-267; Мирзayev Т. Халқ бахшларининг эпик репертуари. – Тошкент: Фан, 1997. – 152 б.; Мирзayev Т. Холди Зариф суьбаглари. – Тошкент: Фан, 2013. – 382 б.; Мирзayev Т. “Алломшид” дostonининг ўзбек вариантлари. – Тошкент: Фан, 1968. – 152 б.; Мирзayev Т. Достон. Узбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б. 43-46; Мирзayev Т. “Алломшид” келиши // Узбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б. 43-46; Мирзayev Т. “Алломшид” дostonи, унинг версия ва вариантлари // “Алломшид” – узбек халқ кахрамонлик эпоси. – Тошкент: Фан, 1999. – Б. 3-21; Мирзayeva M. Халқ дostonларида туркумлик масаласи // Узбек халқ ижоди. – Тошкент: 1967. – 223 б.; Кахҳоров А. Янги дostonлар. – Тошкент: Фан, 1985. – 76 б.; Муродов М. Эргашев А. Алломшинома. 1-китоб. – Тошкент: Мехнат, 1999. – 485 б.; Муродов М. Эргашев А. Алломшинома. 2-китоб. – Тошкент: Мехнат, 2000. – 564 б.; Эргашев А. Омилавий бахшлар сулоласи. – Термиз: Сурухон, 2019. – 220 б.; Эргашев А. Қашқадарь-Сурхондарь дostonчилиги. – Тошкент: Фан, 2008. – 200 б.; Эргашев А. Қодир бахши термалари. – Қарши: Насарф, 2013. – 78 б.; Турдимов Ш. “Турғун” дostonларининг генезиси ва тарихий боьқичлари. – Тошкент: Фан, 2011. – 240 б.; Турдимов Ш. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012. – 96 б.; Турдимов Ш. Халқ кўшиқларида рамз. – Тошкент: Фан, 2020. – 192 б.; Турдимов Ш. Узбек мифологияси ва фольклори. – Тошкент: Илм ва фан, 2023. – 324 б.; Эшонкулов Ж. Фольклор образ ва талқин. – Қарши: Насарф, 1999. – 168 б.; Эшонкулов Ж. Узбек фольклориди туш ва унинг бдий талқини. – Тошкент: Фан, 2011. – 153 б.; Эшонкулов Ж. Миф ва бдий тафаккур. – Тошкент: Фан, 2019. – 246 б.

hisoblangan shu maktabga xos terma va dostonlarning uyg'un va individual jihatlari, badiiyati, xalqona ifodasi, milliy koloritini ifodalovchi ramziy-poetik obrazlar tizimi tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda qiyosiy-tipologik, struktural, etnofolkloristik, matnii tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Chiroqchi dostonchilik maktabining Janubiy O'zbekiston dostonchiligidagi o'rni belgilash, mazkur maktabning ijodiy an'analari, baxshilarning individual mahorati, boshqa dostonchilik maktablari bilan o'xshash va farqli jihatlari aniq misollar vositasida asoslangan;

Shomurod baxshi ijodiy merosining o'ziga xosligi, epik ijro va badiiy mahoratiga oid xarakterli xususiyatlar ochib berilgan;

Janubiy O'zbekiston dostonchiligida "Go'ro'g'li" turkumiga oid "Ovsar dev bilan Gupsar dev" dostoni mavjidliligi aniqlanib, dostonning badiiy jihati, an'anaviyligi, obrazlar tizimi tahlillar asosida yoritilgan;

Chiroqchi dostonchilik maktabining yetuk vakili Shomurod baxshining dostonlardagi qo'fiya va badiiy takrorlar, baxshining obraz yaratishdagi mahorati matnii tahlillar natijasida oydinlashtirilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Chiroqchi dostonchilik maktabining o'ziga xos xususiyatlari Janubiy Vohadagi boshqa dostonchilik maktablari xususiyatlaridan farqli va o'xshash jihatlari, ijro an'analari tavsif, qiyoslash usullari orqali aniqlangan;

Chiroqchi dostonchilik maktabining vakillari, ularning ijro xususiyatlari, ustoz-shogirdlik an'analari, repertuari statistik, komponent tahlillar asosida aniqlangan;

Chiroqchi dostonchilik maktabining yetuk vakili Shomurod baxshining hayoti va ijodi, ustoz va shogirdlik an'analari, badiiy mahorati, kuyilgan doston va termalarning o'ziga xosligi, badiiyati, tarbiyaviyligi, ibratliligi, umumiy va xususiyiligi qiyosiy-tarixiy, tasniflash, tavsiflash asosida dalillangan.

Tadqiqot natijalarining ishonchiligi. Dissertatsiyada foydalanilgan nazariy va amaliy ma'lumotlar, ilmiy manbalar bo'yicha bildirilgan fikrlar va chiqarilgan xulosalar tavsiflash, qiyosiy-tipologik tahlil kabi usullar bilan asoslanganligi, doston va termalar matnidagi an'anaviyligni belgilashda o'zbek folklorining turli davrlariga oid ishonchli manbalarga tayanilgani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati, chiqarilgan nazariy xulosalar o'zbek folklorshunosligiga bog'liqligi, Janubiy Voha dostonchilik maktablarining o'ziga xos xususiyatlaridagi chalkashliklarni bartaraf etish, kanchiliklarni to'ldirish, nomoddiy-madaniy meros hisoblangan baxshilikni saqlab qolish uchun qilinayotgan sa'y-harakatlar, zamonaviy Respublika baxshilik maktablarga qimmatli manba ekanligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy o'quv yurtlari, akademik litsey, zamonaviy baxshilik maktablari, umumta'lim maktablari uchun o'quv qo'llanmalar, o'quv-uslubiy majmualar tayyorlashda, nafaqat folklor, adabiyot,

tarix, tarbiya kabi fanlarda darsliklar tuzishda manba sifatida qo'llanishi mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2022-yillarga mo'ljallangan IL-402104474. "Bolalaradabiyoti.uz multimediali elektron platforma va uning mobil ilovasini yaratish" mavzusidagi innovatsion loyihami bajarishda Toshkent davlat o'zbek tili va adabiyoti universiteti Folklorshunoslik va dialektologiya kafedrasida tayanch doktoranti Egamqulov Kamoliddin Samad o'g'lining 10.00.08 – Folklorshunoslik ixtisosligi bo'yicha "Chiroqchi dostonchilik maktabining Janubiy O'zbekiston baxshichiligidagi o'rni va Shomurod baxshi ijodi" mavzusidagi filologiya fanlari nomzodi (PhD) ilmiy darajasini olish uchun tayyorlagan dissertatsiyasi ilmiy natijalari va xulosalaridan (asosan, e'lon qilingan maqola va tezislardan) zarur o'rinlarda foydalanilgan. Natijada, loyihaming ilmiy-nazariy konsepsiyasi yangi fikr-mulohazalar bilan boyishiga erishilgan.

O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi Toshkent davlat o'zbek tili va adabiyoti universitetida 2023–2024-yillarda bajariladigan "Alisher Navoiy mualliflik korpusini yaratish" mavzusidagi amaliy loyihasining ijrosini ta'minlashda Toshkent davlat o'zbek tili va adabiyoti universiteti Folklorshunoslik va dialektologiya kafedrasida tayanch doktoranti Egamqulov Kamoliddin Samad o'g'lining 10.00.08 – Folklorshunoslik ixtisosligi bo'yicha "Chiroqchi dostonchilik maktabining Janubiy O'zbekiston baxshichiligidagi o'rni va Shomurod baxshi ijodi" mavzusidagi filologiya fanlari nomzodi (PhD) ilmiy darajasini olish uchun tayyorlagan dissertatsiyasi ilmiy natijalari va xulosalaridan (asosan, e'lon qilingan maqola va tezislardan) zarur o'rinlarda foydalanilgan. Natijada Alisher Navoiyning nasriy asarlariga, jumladan, dostonlariga xalq dostonlarining ta'siri mifologik obrazlar, sebrli tilsimlarning ishtirok etishida ko'rinsa, o'rni kelganda xalq maqollaridan foydalanishi xalq og'zaki ijodining ta'sirini ko'rsatganligi, Alisher Navoiy asarlarida kotib, xattot ma'nosida qo'llangan "baxshi" atamasi bugungi kunda, asosan, doston va termalar kuylovchi ijodkor ma'nosida qo'llanilishini ilmiy jihatdan asoslab berishga erishilgan;

O'zbekiston milliy teleradiokompaniyasi "O'zbekiston tarixi" telekanali ijodkorlari Egamqulov Kamoliddin Samad o'g'lining "Chiroqchi dostonchilik maktabining Janubiy O'zbekiston baxshichiligidagi o'rni va Shomurod baxshi ijodi" mavzusida filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasidan ayrim ko'rsatuvlar ssenariysini shakllantirishda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "O'zbekiston teleradiokanali" davlat muassasasining 2024-yil 25-maydagi 02-31-663-son ma'lumotnomasi). Natijada "O'zbekiston tarixi" telekanalida efriga uzatilgan "Hamma uchun" ko'rsatuvi ssenariylarini tayyorlashda K.Egamqulov tadqiqotlarida ilgari surilgan baxshilik va dostonchilik, ularning o'zbek folkloridagi o'rni, dostonlarning janr xususiyatlari, o'rganilish darajasi, bugungi dunyoqarash bilan bog'liq jihatlari va ularning taraqqiyot bosqichlariga oid ilmiy xulosalardan ma'lumot sifatida foydalanishga erishilgan.

Tadqiqot natijalarining aprobatitsiyasi. Tadqiqot natijalari 7 ta ilmiy-amaliy anjumanda, shu jumladan, 3 ta respublika, 4 ta xalqaro konferentsiyalarda qilingan ma'ruzalarda, 2 ta televideniya chiqish orqali aprobatitsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 13 ta ilmiy ish, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta ilmiy maqola, ulardan 3 tasi xorijiy jurnallarda chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kiritish, uch bob, olti fasl, xulosa, foydalanilgan adabiyotlar ro'yxatidan hamda ilovalardan iborat bo'lib, umumiy hajmi 142 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kiritish qismida mavzuning dolzarbligi, zarurati, o'rganilganlik darajasi, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, usullari, respublika fan va texnologiyalarini rivojlantirish ustuvor yo'nalishlariga mosligi, ilmiy yangiligi, amaliy natijalari, olingan natijalarining ilmiy, amaliy ahamiyati, amaliyotiga joriy etilishi, nashr qilingan ishlar, dissertatsiyaning tuzilishiga doir ma'lumotlar keltirilgan.

Dissertatsiyaning **"Janubiy O'zbekiston dostonchiligida Chiroqchi maktabining o'rni"** deb nomlangan birinchi bobida dostonchilik maktablarining shakllanishi, ularning ustoz-shogirdlik tizimi, ijro an'anasi, qolaversa, kuylangan dostonlarning o'ziga xosligi, variantlari, ijro yo'nalishida va taraqqiyot bosqichida katta salmoqqa ega bo'lgan Janubiy O'zbekiston dostonchilik maktabining tarixi, bugungi kun baxshchilik san'atida tutgan o'rni tadqiq etilgan. Bobning ilk fasli **"Chiroqchi dostonchilik maktabining repertuari va ijodiy an'analari"** deb nomlangan.

Dostonchilik san'atining paydo bo'lishi va tadrifiy taraqqiyoti bevosita baxshilar ijrochiligi va faoliyati bilan chambarchas bog'langan. Zero, folklorshunos olim, akademik T.Mirzayev ta'kidlaganidek: "Jonli og'zaki epik an'anani yaratuvchilar, davom ettiruvchilar, muayyan ijtimoiy-iqtisodiy sharoitda uni yanada rivojlantiruvchilar va nihoyat bizning davrimizda yangi an'anaga zamonaviy dostonchilikka asos soluvchilar xalq ommasi siyosiy-madaniy hayotida katta o'rinni tutgan baxshilar hisoblanadilar". Darhaqiqat, xalq baxshilari xalqning epik bilimdonlari sifatida xalq hayotidan termalar va dostonlar yaratadi.

O'zbek folklorshunosligining asoschisi H.Zarifov g'oyaviy yo'nalishi bir, ammo poetik uslublari, ijro usullari jihatidan bir-birlaridan farq qiladigan xalq baxshilarining o'zlariga xos poetik yo'llar bilan bir-birlaridan ajralishlarini aniqlagan hamda ularning yo'nalishiga qarab dostonchilik maktablariga bo'lgan.

Janubiy O'zbekiston vohalari xalq og'zaki ijodini o'rganish H.Zarifov boshchiligida 1929-yildan boshlandi⁶. Shundan so'ng mazkur hududlarda bir necha bor ekspeditsiya uyushtirildi (1945-yilda M.Afzalov boshchiligida, 1955-1960-yillarda T.Mirzayev, M.Murodovlar boshchiligida) va ko'plab og'zaki ijod namunalari, bir qancha dostonlar yozib olindi. Izlanish va o'rganishlar natijasida 200dan ortiq baxshilar aniqlandi. Folklorshunoslikda yangi Qashqadaryo-Surxondaryo dostonchilik maktablari kiritildi.

Qashqadaryo-Surxondaryo dostonchiligi, baxshilarining mahorati sohasida G.Yunusov, H.Zarifov, V.Jirmunskiy, M.Afzalov, T.Mirzayev, M.Murodov, M.Saidov, B.Sarimsoqov, M.Jo'rayev, Sh.Turdimov, J.Eshonqulov, I.Yormatov, U.Jumanazarov, S.Yo'ldoshova, S.Mirzayeva kabi olimlarning tadqiqot ishlari yuzaga keldi⁷.

Tadqiqotlarda Qashqadaryo-Surxondaryodagi Sherobod, Shahrisabz, Qamay dostonchilik maktablari e'tirof etiladi. Dastlab e'tirof etilgan shu uch poetik maktablarining har biriga xos xususiyatlarni, ularning umumio'zbek dostonchiligidagi o'rini ilk bor umumiy tarzda professor T.Mirzayev ilmiy asoslagan. Olimning ta'kidlashicha: "O'zbekistonning janubida yashovchi ko'pgina baxshilar ijodi Sherobod dostonchilik maktabi bilan bog'liqdir. Bu maktabga birlashgan baxshilar repertuariga nazar tashlar ekanimiz, dostonchilikning nisbatan quyi bosqich unsurlariga, badiiy tafakkurning uncha rivojlanmagan formalarga duch kelamiz"⁸.

Qashqadaryo-Surxondaryo dostonchilik maktablarining o'z g'oyaviy yo'nalishi va repertuari mavjud bo'lib, ijro usullari, poetik ifodadagi o'ziga xos jihatlari bilan bir-biridan farq qiladi.

Birinchidan, har bir dostonchilik maktabi vakillari o'ziga xos nomlanishga ega bo'lgan. Chiroqchi baxshilari nomiga asosan "shoir" sifatlashi qo'shib nomlangan. Sherobod baxshilari asosan "yuzboshi" deb atalgan, Qamay baxshilar ismiga "mulla" sifatlashini qo'shib nomlash yetakchilik qilgan.

Bu an'anaviy tarzda boshqa dostonchilik maktablarida ham mavjud. Doston kuylovchi baxshilar "jirrov", "jirchi", "soq", "oqin", "sannovchi", "xalfa" kabi sifatlovchi nomlar qo'shib aytiladi.

⁶ Mirzayev T. Xoldi Zarifov suxbatlarini. - Toshkent, Shams-ASA, 2013. - B. 266-271.
⁷ Jirmunskiy V. M., Zarifov X. T. Uzbekskiy narodniy geroicheskii эпос. - M.: OTIZ, 1947. - 520 с.; Жирмуцкий В. М. Торжеский героический эпос. - M.: Наука, 1974. - 726 с.; Афзалов М. Узбек халк бaxshilari // Шарк юлдузи, 1946. - №10-11.; Mirzayev T. Alpomish dostonning Uzbek variantlari. - Toshkent, 1968. - 152 б.; Халк бaxshilarining эпик репертуари. - Toshkent, 1979. - 152 б.; Муродов М. Жапорове и илейно (художественные особенности дастанов Горюлы. Автореф. дисс. докт. филол. наук. - Ташкент: 1976. - 25 с.; Саримсоков Б. Узбек адабиятида сажа. - Toshkent, 1978. - 152 б.; Саидов М. Узбек дostonchiligida бadiiy mahorat. - Toshkent, 1969. - 232 б.; М. Жураев, Ш. Помурзаров. Узбек мифологияси ва араб фольклори. - Toshkent, 2001. - 136 б.; Турдимов Ш. Гурўли дostonlari tengezi va tadrifiy bosqichlari. - Toshkent, 2001. - 240 б.; Эшонқуллов Ж. Фольклор образ ва ташкини. - Toshkent, 1994. - 186 б.; Жуманазаров У. 168 б.; Ерматов И. Узбек халк кахрамонлик эпоси бадиияти. - Toshkent, 1991. - 144 б.; Юлдашова С. Поэтика узбекского Узбек фольклори ва тарихий воқеалик. - Toshkent, 1991. - 144 б.; Юлдашова С. Поэтика узбекского народного героического эпоса "Алпомиш". Автореф. дисс. докт. филол. наук. 1984. - 28 с.; Mirzayev T. Узбек халк романлик дostonlar поэтикаси. Филол. фан. дисс. автореф. - Toshkent, 2004. - 200 б.; Эргашев А. Шеробод дostonchilik maktabi. Филол. фанлари номз. дисс. автореф. - Toshkent, 1989. - 24 б.; Mirzayev T. Халк бaxshilarining эпик репертуари. - Toshkent: Фан, 1979. - Б. 62.

⁸ Mirzayev T. Халк бaxshilarining эпик репертуари. - Toshkent: Фан, 1979. - Б. 8.

⁹ Zarifov X. Фолклор эпоси - китоблар дostoni // Шарк юлдузи, 1974. - Б. 8-9.

Ikkinchidan, har bir dostonchilik maktabida baxshilar doston boshlanmasini kuylashda o'ziga xoslikka ega bo'lgan. Chiroqchi dostonchilik maktabi vakillari doston boshlanmasida "Munojot" qo'shadilar. Qamay dostonchilik maktabida baxshilari doston boshlanmasini voqealarning juda qadim zamonlarda bo'lib o'tgani bilan boshlash an'anasi mavjud.

Uchinchidan, har bir dostonchilik maktabi vakillarida doston kuylash jarayonida ma'lum bir o'rinda ijro etiladigan qaytarilgan mavjud. Chiroqchi dostonchilik maktabi vakillari ijrosida "Olloyo, Robbim hay, Yorimov" tarzida, Kofrun dostonchilik maktabi doston kuylovchilari ijro jarayonida "hay haye" shaklida kuylaydilar.

To'rtinchidan, har bir maktab o'ziga xos kuylash uslubi va musiqaga e'tibor berilishi bilan farqlanadi. Odatda, Chiroqchi dostonchilik maktabi vakillari doston kuylash jarayonida sho'x va o'ynoqi musiqa tanlaydilar.

V.M.Jirmunskiy, H.T.Zarifov Shahrizabz dostonchilik maktabi deb ta'kidlagan maktab aslida Chiroqchi dostonchilik maktabi sanaladi. Mazkur dostonchilik maktabi Abdulla shoir Nurali o'g'li (1874-1957) bilan boshlanadi deyiladi manbalarda. Biroq bu maktab Abdulla shoiridan oldin ham mavjud bo'lgan, chunki Abdulla shoirning ustozlari Rajab shoir (1846-1897) chiroqchilik bo'lib, Chiroqchi dostonchilik maktabining vakili sanalgan. Abdulla shoir ustozshogirdlik an'anasini davom ettirmagan.

Chiroqchi dostonchilik maktabi Janubiy O'zbekiston dostonchiligining bir bo'lagi bo'lib, bu dostonchilik maktabda ko'plab iqtidorli baxshilar yetishib chiqqan va bugungi kunda ham mazkur maktab vakillari qadimiy dostonchilik an'anasini saqlab qolishda o'z hissasini qo'shib kelmoqdalar.

Birinchi bobning ikkinchi fasli "**Shomurod baxshi ijodiy merosida an'ana va novatorlik**" deb nomlanib, unda ijodkor repertuaridagi xarakterli xususiyatlarga e'tibor qaratilgan.

An'anaviylik xalq ijodining doimiy ravishda bir xil shakl va sharoitda og'izdan og'izga, avlodlardan avlodlarga o'tish jarayoni hamda barqaror saqlanib qolishidir. Bu haqda akademik T.Mirzayev shunday deydi: "Traditsiya va improvizatsiyaning, an'anaviy uslub va baxshilar ijodiy badihasining dialektik birligi va o'zaro aloqasi folklorning asosiy xususiyatlaridan bo'lib, og'zaki poeziyaning g'oyaviy-estetik mohiyatini belgilaydi". Darhaqiqat, an'anaviylik asosida nafaqat og'zaki ijod, balki ustozshogirdlik, ijro usuli, e'tiqod va madaniyat yashab qoladi.

Shomurod shoir ota-bobolarining an'anasini davom ettirgan yetuk baxshi. Uning yetti ajdodi baxshi o'tgan. Baxshining eng katta bobosi Qulliboy baxshi bo'lgan. Bu suloladan Qulman, Begmat, Rasul, Mahmon, Mardon va Tog'ay shoir kabi yetuk baxshilar yetishib chiqqan. Shomurod baxshi Tog'ay shoirning o'g'li sanaladi.¹⁰

⁹ Мирзаяев Т. Халқ бaxшларининг эпитк репертуари. — Б. 77.

¹⁰ Shejarami tuzishda Shomurod shoirning xonadonida bo'lib, o'g'illari, qizi, shoirning turmush o'rtog'i Almasheva Roza monolar bilan suhbat o'tkazib, ma'lumotlar oldik. Bulardan tashqari Shomurod shoir xonadonida saqlanib qolgan qo'lyozma manbalardan, Chiroqchi tumanidagi madaniyat uyidan, shoir bilan suhbatda bo'lgan (N.Kengoboyev, S.Chubayev) kishilardan, adabiyotlardan imkon qadar foydalandik. (K.E.)

Shomurod shoir otasi Tog'ay shoiridan baxshichilik san'atini o'rgangan bo'lsa, Chiroqchi dostonchilik maktabi vakillari Azim shoir, Narzulla baxshi, O'sar baxshi, Qodir baxshilardan dostonchilik sirlarini mukammal o'rganadi.

Shomurod baxshi boshidan kechirgan va otasi chekkan qatag'on yillarining zahmatlarini, o'sha yillarda amaldorlarning adolatsizligi kuyga solingan "Mekkam chol" termasini jamoatchilik orasida ta'sirli kuylash orqali xalq e'tiboriga tushdi.

Shomurod baxshi Janubiy O'zbekiston baxshichilik an'anasiga ko'ra bo'g'iz ovozda, faqat birgina cholg'u asbobi (do'mbira) yordamida, yakka holda kuylaydi. Shomurod baxshi o'z uslubiga ko'ra, doston kuylashni "Mekkam chol", "Guldana", "Qashqadaryom" kabi termalari ijrosi bilan boshlaydi.

Shomurod shoirini tom ma'noda baynalmilal baxshi deyish mumkin. U o'zbek, qozoq, turkman, rus, ukrain, moldavan, belorus va boshqa millat tillarida bemalol, hatto soatlab termalar aytib bera olgan.

Baxshining keyingi yaratgan "Tinchlik", "Cho'iquvar", "Qarshi qo'shig'i", "Sut sog'uvchi To'linoy", "Aytaymi", "Qashqadaryom" kabi termalarida hayot zavqi, tinchlik va farovon hayot kuylanadi.

Qashqadaryo — daryolarning sarasi,

Uni ko'rganlarning kelar havasi.

Kundan kunga yurtim obod bo'lasi,

Chor taraftan mehmon kelib qo'nasi.

Mazkur termada el ko'rgan baxshining o'z yurtidan iftixori o'z aksini topgan.

Shomurod baxshi ustozlardan o'rgangan dostonlarni mahorat bilan kuylash barobarida o'zi ham yangi dostonlar yaratgan.

"Alpomish", "Nurali", "Ovsar dev" bilan "Gupsar dev" an'anadagi dostonlarning Shomurod baxshi repertuaridagi variantlaridir. Mazkur dostonlar ijrosida baxshi badihago'yiligi va badiiy mahoratini ko'rish mumkin. Xususan, "Go'ro'g'li" turkumi dostonlari sirasiga kiruvchi "Nurali" dostonining Shomurod baxshi repertuaridagi varianti ijrosi baxshi individual mahoratini yaqqol kuzatish mumkin.

Baxshi dostonlarining o'ziga xosligi boshlanmadagi saji bilan ajralib turadi: "Shunda ko'ring Go'ro'g'li xon, Go'ro'g'li sulton, bo'lgan olamga doston. Dushmanni ko'rsa qilar yer bilan yakson. Ko'ziga ko'rinmas oy bilan osmon. Quvvat beradi Abu Bakir Siddiq, Umari, Usmon" nasrdagi ohang "xon", "sulton", "doston", "yakson", "osmon", "Usmon" so'zlari orqali hosil qilingan. Dostonlarda saji o'ziga xos ritmi yuzaga keltiradi.

Dostonlarda eng ko'p uchraydigan an'analardan biri qahramonlarning tush ko'rish motividir. Dostonlarda tush motivining kelishi mifologik tasavvurlarga, kult miflariga borib taqaladi¹¹. An'anaviy dostonlarda qahramonlar bir-birini tushlarida ko'rib oshiq bo'lib qoladi va izlab yo'lga chiqadi. Tush voqealar rivoji uchun asosiy poydevor vazifasini o'taydi. Shomurod shoir kuylagan dostonlarda ham epik qahramonlar bir-birlarini tushida ko'rib, oshiq bo'lib qoladi va keyingi voqealarni unga bog'laydi. "Nurali" dostonida Nurali Xiromon parini "Ovsar dev bilan Gupsar dev" dostonida Avazxon Masqar parini tushida ko'rib oshiq bo'ladi.

¹¹ Jo'rayeva M., O'rayeva D. O'zbek mifologiyasi. — Toshkent: Excellent Polygraphy, 2020. — B. 31.

Dostonlarda keladigan an'anaviy hodisalardan yana biri safar motividir. Safar motivi epik qahramonning ruhiy kamolotga, ya'ni alpik maqomiga erishishining bir bosqichidir. "Ovsar dev bilan Gupsar dev" dostonida voqealar qahramonlarning, Avazxon Masqa parini izlab Kuhiqofga, "Nurali" dostonida Nurali Xiromon parini izlab Kuyitir mamlakatiga qilgan safari bilan boshlanadi. Dostonlardagi asosiy voqealar Kuhiqof va Kuyitir mamlakatlari kechadi. Bu qahramonga alpik, komilik darajasiga erishishi uchun epik makon hisoblanadi.

Shomurod shoir baxshichilik borasida ustoz-shogirdlik an'anasini davom ettirgan holda, ko'plab shogirdlar tayyorlagan. Shomurod shoirning shogirdlari hisoblanmish Sanjar shoir, Jaloliddin baxshi, Og'abek baxshi, Mardon baxshi kabi shogirdlari ustozining an'ana uslublarini davom ettirib, doston va termalar kuylab kelmoqda.

Dissertatsiyaning ikkinchi bobi "Shomurod baxshi repertuaridagi dostonlar tadqiqi" tarzida nomlangan bo'lib, uning birinchi faslida "Ovsar dev bilan Gupsar dev" dostonining genezisi va epik an'ana" masalasi tadqiq etilgan.

Shomurod baxshi ijodida alohida o'rin tutuvchi "Ovsar dev bilan Gupsar dev" dostonida ko'plab an'anaviy obrazlar ishtiroki ta'minlanib, qator yetakchi motivlardan foydalanilgan. Asar "Go'ro'g'li" turkumiga oid doston sifatida taqdim etilgani bois unda Go'ro'g'li, G'irko'k, Avaz, Soqibulbul, Ahmad sardor kabi obrazlarni ko'rish mumkin. Zero, epik qahramon hisoblangan Go'ro'g'li, jangovar ot timsoli bo'lgan G'irko'k, epik makon Chambil - turkum dostonlarini mohiyatan birlashtiruvchi vositalarni tashkil etadi. Dostonida, shuningdek, qirq yigit, chiltonlar singari an'anaviy personajlar hamda ularning g'ayriqutblari tasviri ham keltiriladi.

Avvalo, asar nomlanishida dev obraziga murojaat qilinganiga e'tibor qaratish joiz. Dev obrazi ajdodlarimizning tasavvur va ong bosqichlariga bog'liq bo'lib, ular o'zgargan sayin devning qiyofalari ham o'zgarib borgan. Ijtimoiy ong taraqqiy etgan sari devning arxaik, yirtqichlik qiyofalari kuchsizlana boshlagan. Devning arxaik qiyofasi tarixiy asoslarini tabiat jonzoftlari orasidan emas, balki ajdodlarimizning mifologiy qarashlari, tabiatga munosabatidan izlamoq kerak.¹²

Binobarin, dev timsolida qadimgi ajdodlarimizning ilk poetik tasavvurlari o'z aksini topgani bois ushbu obrazda umuminsoniy ulkan bilimlar jamlangan deyishga asosimiz yetarli. Zero, dunyo xalqlari folklorida umumiy nom bilan ataladigan, mohiyatan bir-birini to'ldiradigan obrazlar genezisiidagi musharaklik shunday xulosalar chiqarishimizga zamin yaratadi.

"Ovsar dev bilan Gupsar dev" dostonida dev tuva qiyofasida tasvirlanadi. Xalq og'zaki ijodida devni hayvonlar, tabiat stixiyalari orqali ifodalash ko'p uchraydi, bular oddiy o'xshatish yoki ko'chimlar bo'lmay, zamirida xalqning an'anaviy tasavvur va dunyoqarashi yotadi.¹³

Doston syujetida g'oyibona oshiqlik motivini ham uchratish mumkin. Ya'ni Avaz Masqa parini tushida ko'rib, sevib qolgani ma'lum qilinadi. Psixologlarning fikriga ko'ra, insonning asl tiynati, fe'l-atvoridagi fazilat-u nuqsonlar aynan uning

tushida bor holicha namoyon bo'ladi. Boshqacha aytganda, odam tushidagina asl qiyofasini ko'rsatadi, turli niqoblar, soxta takalluf-u, shirin yolg'onlar tushga begona.

Binobarin, dostonda tushdagi uchrashuvga alohida e'tibor qaratilgani bejiz emas. Zero, qahramonlarning toza tuyg'ularini, sof muhabbatini badiiyatda aks ettirishning boshqa usuli yo'q. Shunday ekan, dostonning markaziy qahramoni Avaz, aslida Haq vasliga intilayotgan oshiq, tariqat yo'liga qadam qo'ygan solikning badiiy asardagi timsolidir.

Dostonning keyingi o'rinlarida dastlab Go'ro'g'lining farzandiga qayliq qidirib yo'lga chiqishi, so'ngra Avazning otasini izlab, uning ortidan ketishi tasvirlanadi. Ma'lumki, safar motivi ham xalq og'zaki ijodiyotining nasriy asarlarida keng tarqalgan epizodlardan. Syujetni boyituvchi eng qiziqarli voqea va hodisalar aynan safar uyushtirilgan makon va zamonda sodir bo'ladi.

Biz tahlilga tortgan dostondagi devlar safarga chiqqan qahramonlarni chalg'itish maqsadida boshqa jonzotga evrilgani, bu bilan ular o'limga chap berishga uringanini ko'rish mumkin.

Dostondagi yana bir epik voqea e'tiborni qaratsak, Avazxon Ahmad sardor va Soqibulbul bilan yo'lga tushadi. Ularning yo'lidan bir daryo chiqadi. Xalq og'zaki ijodida daryoning to'siq bo'lib kelish an'anasi poetik mazmuni boyitadi. Suv ularni olib ketdi. Avazxonning oldidan ro'dapo kampir chiqadi. O'zini buvisi deb tanishtirib, aldad, Avazxonni tuzoqqa tushirdi. Uni Soqibulbul Ismi A'zam kitobidan duo o'qib, turligiyoni hidlatib, qutqarib qoladi. Bunday badiiy to'qimaning ko'chib yurishi epik asarlarda ko'p uchraydi. Kampirlarning hiylasi tufayli qahramonlarning tuzoqqa tushish motivi qishning yoz bilan kurashishdek poetik ifoda beradi.

Ta'kidlash joizki, qahramonlar suhbatidan maston kampirning tanasi nimta-nimta bo'lib ketgan bo'lsa-da, kallasi sog' qolgani anglashiladi. Bundan esa, Soqibulbul qattiq afsuslanadi. Uning aytishicha, kallasini uzib olib majaqlamasdan, jodugarni o'ldirib bo'lmaydi.

Etnograf olim V.N.Basilovning yozishicha, "o'zining kesilgan boshini qo'lida ko'tarib yurgan qahramon yoki chopilgan boshning dumalab ketishi motivining tarixiy asoslari ajdodlar kulti hamda o'lib-tiriluvchi ilohlar to'g'risidagi qadimgi tasavvurlar bilan bog'liqdir".¹⁴

Ajdodlarimiz odam yoki biror jonivor o'lgach, uning ruhi tanasining muayyan qismlarida saqlanib qoladi deb o'ylaganlar. Ana shu qadimiy tasavvurlar asosida yaratilgan animatik miflarning arxaik shakllari "Avesto"da ham o'z ifodasini topgan.⁵

Dostonning an'anaviy yakuni ham ma'lum ma'noda o'zgartirilmagandek ko'rinadi. Qahramonlar sinovlarda toblanib, murod-maqsadiga erishadi. Doston yakuni ham boshlanmasi kabi qisqalikka asoslangan. Doston boshida ilgari surilgan mazmun asosan Go'ro'g'li Avazxonni uyli qilib, o'rnini topshirib, qarilik

¹² Эшонкулов Ж. Ўзбек халқ оғзаки ижодида дев образининг мифология асослари ва бадий тилкори. Филол. фан. ном. дисс. – Тошкент, 1996. – Б. 96.

¹³ Эшонкулов Ж. Фольклор: образ ва ташкил. – Қарши: Насарф, 1999. – Б. 68.

¹⁴ Басилов В.Н. Следы культуры умирающего и воскресающего божества в христианской и мусульманской агнологии. // Фольклор и историческая этнография. – М.: Наука, 1983. – С. 145.

“Sho‘l kecha shu yerda yotdi. Ertamertan tong otdi. O‘rindan turib Nuralixon bobosiga qarab, bir-ikki og‘iz so‘z aytib turibdi:

So‘zima quloq sol, Jonim, bobojon! 11

Qizlarning sarasi pari Marg‘umon, 11

Shunday dilbar edi mening tushima”²³

Xuddi shu voqea Shomurod baxshida quyidagicha beriladi:

“Go‘ro‘g‘lining uli Avazxon, Avazxonning uli Nurali o‘n to‘rt yoshga kirgan, qayg‘ular boshiga qo‘ngan, oyni o‘n beshi to‘lgan. Shunda kelib, bobosiga qarab:

Jon bobojon, niyatimdi bajargin, =10

Ko‘nglimdiya, bobojona, xushlagin. =10

Oyding o‘n beshiya bugun to‘lipti, =10

Bobojon, senana nevarang G‘iroftiyya tilaba, =15

Tushidaya bir parini ko‘ripti” =11²⁴

Ko‘rimadiki, Shomurod baxshi kuylagan dostonida ifoda bir qancha odmi va ibtidoiy. Bu haqda akademik T.Mirzayev deydi: “Sherobod dostonchilik maktabi baxshilari repertuariga nazar tashlar ekanmiz, dostonchilikning nisbatan quyi bosqichlari unsurlariga, badiiy tafakkurning uncha rivojlanmagan formalariga duch kelamiz”²⁵ Darhaqiqat, doston tili anchagina qadimiy va ifodalar ham teran emas. Hatto she‘riy misradagi hijolar miqdori ham bir xil emas. Shunga qaramay, dostonidagi ifoda qiziqarli va hayotiydir. Doston syujeti an’anaviy “Nurali” dostoni variantlaridan farq qiladi. Odatda Go‘ro‘g‘li ham, o‘g‘illari ham, nevaralari ham qaysi mamlakatdan yor tanlashidan qat‘i nazar yorlarini olib, o‘sha mamlakatni mahv etib Chambilbelga qaytib to‘y-tomoshalar bilan murod-maqsadiga yetishadi. Biroq Shomurod baxshi variantida bu an‘ana buzilgan. Sababi, keyingi voqealar dostonning mantiqiy davomi sifatida Avazxonning ikkinchi o‘g‘li Sheralining sarguzashtlari aks etgan “Sheralining otasini izlab Hindistonga borishi” dostoniga bog‘lanadi.

Doston voqealarining rivojlanishi va qiziqarli bo‘lishining asosi obrazlar tizimiga ham bog‘liq. Shomurod baxshining “Nurali” dostoni variantidagi obrazlar tizimi alohida xarakterga ega.

“Nurali” dostonining Fozil Yo‘ldosh o‘g‘li variantida ham, bizga ma‘lum boshqa variantlarda ham “Go‘ro‘g‘li” turkumi dostonlarida raqib bo‘lib keluvchi Ahmad sardor obrazi uchramaydi. Shomurod baxshi repertuaridagi “Nurali” dostonida Ahmad sardor obrazi yetakchi obrazlardan biri sanaladi.

“Go‘ro‘g‘li” turkumi dostonlarining yana bir o‘ziga xosligi ularda dev va pari obrazlarining mavjudligidir. “Nurali” dostonining Fozil Yo‘ldosh o‘g‘li variantida ham dev obrazi mavjud. Dostonidagi Qayqam dev Nuraliga xayrixoh bo‘lib, uni Mahmudxon lashkaridan asrab qoladi. Biroq Shomurod baxshi dostonida Oq dev, Qizil dev va Qora dev obrazlari Nuraliga dushman sifatida ifoda etiladi. Nurali bobosi va otasi kabi devlar bilan olishib mag‘lub etish fonida qahramonga aylanishi nazarda tutilgan.

²³ Нурали. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Адабиёт ва санъат: 1989. – Б. 119.

²⁴ Nurali. Aytuvchi: Shomurod baxshi. Matn, 43-bet.

²⁵ Mirzayev T. Xalq baxshilarining epik repertuari. – Toshkent: Fan, 1979. – B. 62.

gashini surmoqchi edi. So‘nggida berilgan qisqa parcha orqali ham Go‘ro‘g‘li, ham Avazxon murod-maqsadiga yetganini ko‘rish mumkin.

Ikkinchi bobning “Nurali” dostonining Shomurod baxshi varianti” nomli ikkinchi fasli ijodkor kuylagan mazkur dostonidagi xarakterli xususiyatlarining tadqiqiga bag‘ishlangan.

“Go‘ro‘g‘li” turkumi dostonlari sirasiga kiruvchi “Nurali” dostoni o‘zining qiziqarli syujeti, badiiyati va rang-barang voqealarga boyligi bilan ajralib turadi. Shu sabab mazkur doston ko‘pchilik ustoz baxshilar repertuaridan joy olgan. M.Mirzayeva “Go‘ro‘g‘li” nasliy turkum dostonlarni ikki qismga, Go‘ro‘g‘lining ikki asrab olgan o‘g‘illari “Hasanxon” va “Avazxon” nomli dostonlar, ularning farzandlari bilan davom etadigan ikki tarmoqqa ajratadi. “Nurali” dostoni “Avazxon” dostonining nasliy turkumligini davom etadi¹⁶. Darhaqiqat, Go‘ro‘g‘libekning Avazxon o‘g‘li naslini Nurali davom ettirib, “Avazxon” dostonlar tarmog‘idagi eng sara dostonlarning biri sanaladi.

Bu doston, asosan, Qashqadaryo va Surxondaryo baxshilari orasida keng ommalashganligi haqida mutaxassislar ma‘lumot berishadi¹⁷. Xususan, “Nurali” dostonining eng qadim namunalari hamda ibtidoiy shakllari bevosita Qashqadaryo dostonchilik maktablariga xosligi folklorshunos A.Qahhorov tomonidan ta’kidlanadi¹⁸. Shu sabab mazkur doston ijrochiligi Qashqadaryo va Surxondaryo dostonchilik maktablarining vakillari repertuarida alohidalikni tashkil etadi.

“Nurali” dostoni va uning variantlari XX asr boshlarida Fozil Yo‘ldosh o‘g‘li, Tog‘ay shoir, Umir Safarov, Ro‘ziyev Qo‘zi kabi baxshilardan yozib olingan. Mazkur doston variantlarining qo‘lyozma nusxasi O‘zR FA O‘zbek tili, adabiyoti va folklori institutining Folklor arxivida saqlanadi. Dostonning Fozil Yo‘ldosh o‘g‘li varianti nashr etilgan¹⁹.

“Nurali” dostonining yana bir varianti Shomurod baxshi repertuaridan Nuriddin Aminjonov tomonidan audio nusxasi yozib olingan²⁰.

Shomurod baxshi mazkur dostonni otasi Tog‘ay shoiridan o‘rgangan²¹. “Nurali” dostoni varianti an’anaviy “Go‘ro‘g‘li” turkumi dostonlari singari Go‘ro‘g‘lining tavsifi va tasviri bilan boshlanadi: “Oov, omon omonda, Taka tomonda, Chambilning elida, Turkmanning belida Go‘ro‘g‘li o‘tdi. Dong‘i Dog‘iston ketdi, ovozasi olamni tutdi”²². Go‘ro‘g‘li tasnifi doston boshida alohida ta’kid va tasvir orqali beriladi. Mazkur dostonning boshlanmasi sa’j’ga boyligi bilan ajralib turadi.

“Nurali” dostoni variantlarida syujet chizig‘i asosini Nuralining tushida go‘zal yorni ko‘rishi, unga oshiq bo‘lib safarga chiqishi sarguzashtlari tashkil etadi. Har bir baxshining ijro va ifoda uslubi turlicha bo‘ladi:

¹⁶ Mirzayeva M. Xalq dostonlarida turkumlik masalasi. / O‘zbek xalq ijodlari. – Toshkent, 1967. – B. 59-65.

¹⁷ O‘zbek folklori. Mirzayev T. va boshqalar. – Toshkent: Tafakkur bo‘stoni, 2020. – B. 124.

¹⁸ Каххаров А. Специфические особенности цикла дастанов «Келинкой». Автореф. канд. дисс. – Ташкент, 1971.

¹⁹ Нурали. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Адабиёт ва санъат: 1989. – Б. 119.

²⁰ Nurali. Aytuvchi: Shomurod baxshi. Yozib olinuvi: Aminjonov N. Matnga ko‘chiruvchi: Egamqulov K.

²¹ ЗУФД. Инъ. – №14800. Нурали. Айтувчи: Торай поир Махмон ўғли.

²² Nurali. Aytuvchi: Shomurod baxshi. Matn, 42-bet.

Shomurod baxshining "Nurali" dostonida lo'lib obrazli mavjud bo'lib, "Go'ro'g'li" turkum dostonlarida lo'lib obrazli uchramaydi.

Shomurod baxshining "Nurali" dostonida lo'lib obrazining kiritilishi va asosiy obraz sifatida olinishi baxshi yashagan hududda lo'lib obrazining istiqomat qilishi va o'sha yer aholisiga lo'lib obraz turmush tarzining ta'siri borligini ko'rsatadi.

Shomurod baxshining "Nurali" dostoni badiiy qurilmasi ham boshqa variantlardan farq qiladi. Xususan, Shomurod baxshining badiiy mahoratini doston tarkibidagi epik formulalar va baxshi badiyasi orqali aniqlanadi.

Xulosa o'rinda aytish mumkin, Shomurod baxshining "Nurali" dostonining varianti o'zining original syujetiga egaligi, obrazlar tizimi, voqealar rivoji bilan boshqa variantlardan ajralib turadi. Xususan, badiiy jihatdan mukammal deb qaralgan Fozil Yo'ldosh o'g'li variantidan ancha farq qiladi.

Dissertatsiyaning "Shomurod baxshining badiiy mahorati" deb ataluvchi uchinchi bobining ilk fasli "Shomurod baxshi dostonlarida qofiya va badiiy takror" tarzida nomlangan.

Doston kuylashda xos baxshilar eng avvalo an'anaviy epik formulalarga tayanadi. Doston ijrochiligida epik formulaning o'rni nihoyatda katta. Bu haqida folklorshunos olim Jabbor Eshonqulov shunday deydi: "Epik formula bu eposning yadrosidir. U ijodning og'zakligini, an'anaviyligini ta'minlaydi. Epik formula bu eposning qurilmasi, suvaygidir. Baxshining epik an'anaga amal qilib, o'z formulasi yaratishi bu baxshining iqtidoriga va mahoratiga bog'liq".²⁶ Darhaqiqat, doston ijrosi jarayonida epik klishe'lar baxshi epik iqtidorini ko'rsatish, voqealar rivoji jarayonida baxshi badihago'yiligi uchun zamin hozirlovchi yoki voqealarni o'zaro bog'lanishida, baxshi epik bilimni tiklovchi vosita vazifasini bajaradi. Ba'zan baxshilar an'anaviy qaytariqlardan foydalanish bilan baxshi epik uchun yangi epik formulalar kashf etadilar. Shomurod baxshi ham xuddi shunday novator baxshilardan sanaladi.

"O'yg'imni qo'yamana, zinama-ya bul zina" // "Oxshom jotib erta-sahar turgayman, Kecha ko'rgan tushimni erta bilan jo'rayman" // "Osmonniya usti to'la farishta, farishtalar yer yuziga kelayimish har ishda" // "Xon hazratga Ali kuyov emasma, Jon bermoqqa jig'it polvon emasma" // "Manov dunyo olma ekan nor akan, Zimistonda cho'kib yotgan qor akan" // "Jannatga borganni piylilari kengmikan, Do'zaqqa borganni piylilari tormikan" // "Otingdan aynalay oy bilan osmon, Abu Bakir, Ali, Umbari, Usmon" kabi qaytariqlar faqat Shomurod baxshi dostonlaridagi epik formulalar sanaladi.

Professor Jabbor Eshonqulov epik formulalarning yuzaga kelish jarayoni bevosita til qonuniyati bilan bog'liqligini aytadi.²⁷ Shundan kelib chiqib epik formulalarni uch guruhga: ma'lum bir xalq baxshilariga xos bo'lgan epik formula; biron-bir maktab yoxud uning bir necha vakillariga xos bo'lgan epik formula; individual epik formulalarga ajratadi. Shomurod shoir kuylagan dostonlardagi epik formulalar ikkinchi guruh, ya'ni biron-bir maktab yoxud uning bir necha vakillariga xos bo'lgan epik formulalar hisoblanadi. Dostonda keltirilgan

an'anaviy qaytariqlar Chiroqchi dostonchilik maktabi vakillariga, Shomurod shoir va otasi Tog'ay shoirigina xosdir. Janubiy O'zbekiston dostonchiligi bilan bog'liq Qamay, Shahrisabz, Sherobod dostonchilik maktablarida uchramaydi.

Xalq dostonlarida personajlar holati, qahramonlarning yor izlab o'zga yurtlarga safari, yo'l taassuroflari, jang momentlarini berishda misralarning ketma-ket qo'qiyalanishi muhim o'rinni tutadi. Bunday qo'qiyalanish dostonlarda 7-8 misradan tortib, 30-40, ba'zan esa, undan ham ortiq satrlardan tashkil topadi. Dostonlarda yettilik, sakkizlik, hatto o'nlik bandlar mavjud.

Shomurod baxshi Tog'ayev kuylagan "Ovsar dev bilan Gupsar dev" dostonidagi tiradalar soni 10 tani tashkil etmoqda, ya'ni shoir asar ijrosi davomida 10 marotaba she'riy misralardan foydalanган. Epik she'rlarning umumiy hajmi 393 misrani tashkil etmoqda. Misralarni shartli ravishda 47 bandga ajratdik.

Xususan, Go'ro'g'lining Avazga aytgan so'zlarini ifodalovchi dostonidagi dastlabki tirada 20 misradan iborat. Uni shartli ravishda to'rt bandga ajratish mumkin. Qo'qiyalanish tartibi va turoqlar soni esa ancha erkin ko'rinish hosil qilgan. She'riy qism "O'yg'imni qo'yamana, zinama-ya bo'l zina, // Menga ixlas, mo'minlarga tag'in bermagin guna" satrlari bilan boshlanadi. Parallelizm hodisasi tufayli masnaviy qofiyani (a a) tashkil etgan ushbu misralarda hiyo va turoqlar soni ham o'zaro muvofiqlikni hosil qilgan. Ya'ni umumiy hisobda har biri 15 bo'g'indan iborat satrni 8+7 tarzida turoqlarga ajratish mumkin.

Umuman olganda, "Ovsar dev bilan Gupsar dev" dostonida 25 qofiya kompozitsiyasi qo'llangan. Ularda 58 ta so'z o'zaro ohangdosh sifatida qo'llanilgan. Aniqroq aytadigan bo'lsak, faqat bir o'rinda to'rtta so'z bir bandda "o'tti // gotti // marti // jetti" tarzida o'zaro qo'qiyalanган. Yetti o'rinda esa ohangdoshlik hosil qilish uchun uchta doston so'zga murojaat qilingan.

Misol uchun, birinchi kompozitsiyada "zina // guna // tanang" so'zlari, ikkinchi kompozitsiyada "ulayman // turg'ayman // tilayman" so'zlari, oltinchi kompozitsiyada "zo'rig'a // oldig'a // eliga" so'zlari misra so'ngida kelib, ohangdoshlikni yuzaga keltirgan.

Shuningdek, yettinchi kompozitsiyada "tuman-a // gumon-a // zamon-a", 12-kompozitsiyada "G'iro'tti // marti // davlati", 18-kompozitsiyada "Ali // hali // Xalil" so'zlari o'zaro qo'qiyalanган. Qolgan 17 kompozitsiyada ikkita doston so'z o'zaro qo'qiyalanган. Qo'qiyalanish tartibi haqida gapiradigan bo'lsak, ushbu dostonlarda a a ko'rinishidagi masnaviy qofiyalar 11 marta qo'llangan. Uch marta a b c b tarzidagi qofiyalarga murojaat qilingan. Ikki o'rinda esa a a a ko'rinishidagi tartiblardan foydalanilgan. To'rtlikni yuzaga keltirgan a a b a ko'rinishidagi qofiyalar ham ikki o'rinda qo'llanilgan. Shuningdek, a a a b a tartibidagi qofiyalar ham shunchani tashkil etmoqda. Bundan tashqari, a b b b, a b c a tarzidagi qofiyalardan ham unumli foydalanilgan.

Uchinchi bobning ikkinchi faslida "Shomurod baxshining obraz yaratishdagi mahorati" tahlil etilgan. Doston va termalar jamiyatning ijtimoiy turmush tarzini to'la qamrab olgani bois ulardagi obrazlar tizimi ham hayotiy, ham murakkab va serqirradir. Doston va termalardagi obraz umumlashma xarakterga ega bo'ladi. Termalardagi obrazlar ma'lum bir toifa kishilari, xonadon egalari, mansabdor shaxs, viloyat, tuman tavsifi asosida shakllanadi.

²⁶ Эшонқулов Ж. Миф ва бадий тафаккур. — Тошкент: Фан, 2019. — Б. 30.
²⁷ Эшонқулов Ж. Ўзбек фольклорда гуш ва унинг бадий таъкини. — Тошкент: Фан, 2011. — Б. 12-35.

Dostonlardagi obrazlar faqat baxshi epik bilimi, badiiy tafakkuri va estetik qarashi asosida yuzaga keladi. Termalardagi obrazlar hayotiy bo'lib, mazkur obrazlarda badiiy asardagi kabi dinamika mavjud bo'lmaydi. Termalarga xos obrazlarga faqat ta'rif-tasnif berilib, qat'iy ijobiy xarakterga ega bo'ladi. Biroq baxshilarning avtobiografik, ijtimoiy-siyosiy mavzudagi termalari obraz yaratish masalasi boshqacha kechadi.

Shomurod baxshi ham terma va dostonlarida obraz yaratishda ustoz baxshilardan qolishmaydi. Uning terma va dostonlarda o'ziga xos obraz yaratish uslubi bo'lib, bu uning badiiy mahorati va estetik qarashlarining o'ziga xosligini ko'rsatadi.

Har bir baxshi repertuarida uning hayoti va turmushi bilan bog'liq xotiralari aks etgan termalari mavjud. Hayotiy-biografik xarakterga ega termalarni ijro etish orqali baxshi avvalo o'zini davradagilarga tanishtiradi. Ijtimoiy-siyosiy termalarni kuylash orqali jamiyatga va tuzumga munosabat bildiradi. Bu borada ham Shomurod baxshining o'ziga xos uslubi bor:

Elimdan adashgan yolg'iz so'naman,
Bulbul bo'lib gul shoxiga qo'naman.
Nasib etsa, o'z yurtimda bo'laman,
Enasoyga dardim aytib jiladim.

Shomurod baxshi ijodiga mansub yana bir e'tirborli terma "Mekkamcho'l" deb nomlanadi. Mazkur terma o'zining ijtimoiy-siyosiy xarakterga egaligi bilan alohida ahamiyatga ega. Baxshi ta'kidlashicha, "Mekkamcho'l" aslida tarixiy shaxs, ya'ni baxshining otasi Tog'ay shoir hamda shunga o'xshagan jabrdiydalarga zulm o'tkazgan, sobiq sho'roning 1930-yillardagi repressiyada ishtiroki bo'lgan davlat rahbarlaridan biri Mahkam ismli kishi. Uning zulmi bilan ko'plab kishilar qatag'on qilgan.

Termada Mekkamcho'l obraziga aniq chizgi bo'lmasa ham, xalq qarq'ishidan qanday shaxs ekanligi ko'rinib turadi. Mekkamcho'l obrazini baxshi o'zi jabr ko'rgan va nafratlanagan kishilar qiyofasida yaratadi.

Yigit o'lgur Mekkam chol,
Letibamni sindirding.
Otam olib beruvdi,
Letibamni sindirding.

Baxshining Qashqadaryoga bag'ishlab kuylagan termasida vohaning ajoyib manzarasi, mehnatkash xalqining ta'rifi kuylanadi va Qashqadaryo vohasining badiiy obrazini yaratadi.

Qashqadaryo – daryolarning sarasi,
Uni ko'rganlarning kelar havasi.
Kundan kunga yurtim obod bo'lasi,
Chor tarafdan mehmon kelib qo'nasi.

Baxshilarning epik mahorati va bilimi doston ijrochiligi hamda badihago'yiligi jarayonida namoyon bo'ladi. Shomurod baxshining ham bu borada o'z epik bilimi mavjud. "Nurali" dostonining Fozil Yo'ldosh o'g'li variantida Go'ro'g'li quyidagicha tasvirlanadi: "Ilgarigi zamonda Go'ro'g'li beklilik qilib, Chambilda davron surib, har mamlakatdan bahodir beklar kelib xizmatda turib, Isfahon

mamlakatidan Xoldor o'g'li Hasanxonni olib kelib, o'g'li qilib oldi". Fozil Yo'ldosh o'g'li Go'ro'g'li tasvirida katta o'rin ajratmaydi. Shomurod baxshining "Nurali" dostoni variantida esa Go'ro'g'li tasviriga alohida urg'u beriladi u ideal obraz sifatida tasvirlangan. Zero, akademik T.Mirzayev ta'kidlaganidek: "Eposda tarixiy voqealik xalq fantaziyasi asosida umumlashgan obrazlarda o'z ifodasini topadi. Unda umumlashtirishning o'ziga xos formasi – epik umumlashtirish hukmronlik qiladi".²⁸

"Ko'ring Go'ro'g'li mardni, dunyodan qo'rqmay o'tdi. O'ynatib G'irotni, beliga tortdi qilichday zo'r quvvatni. Ot jonivor tortayapti himmatni".²⁹ Bir tomondan, Go'ro'g'liga bunday keng ta'rif berilishi o'riniidek, chunki doston aynan "Go'ro'g'li" turkumiga xosligi, qolaversa, Nurali Go'ro'g'lining vorisi sifatida uning ishini davom ettirishi shart. Shu jihatdan Go'ro'g'li timsoliga ta'rif kengroq berilishi to'g'ri. Shomurod baxshining "Ovsar dev bilan Gupsar dev" dostonida ham Go'ro'g'li obraziga boshqacha yondashadi: "Shunda ko'ring Go'ro'g'li xon, Go'ro'g'li sulton, bo'lgan olamga doston. Dushmanni ko'rsa qilar yer bilan yakson. Ko'ziga ko'rinmas oy bilan osmon". Ko'rimadiki, Shomurod baxshi "Go'ro'g'li" turkumiga mansub dostonlarning asosini Go'ro'g'li sulton tashkil etadi deb bilgan va doston voqealarini rivojlantiruvchi asosiy obraz boshqa bo'lsa ham uning poydevori Go'ro'g'liga tegishli deb, albatta, doston boshlanmasida Go'ro'g'li obraziga alohida o'rin ajratgan.

"Go'ro'g'li" turkum dostonlarining obrazlar tizimidagi o'zga xoslik mifologik obrazlarning uchrashididir. Xususan, pari va dev kabi mifologik obrazlar bu tur dostonlarida alohida ahamiyatga ega.

Shomurod baxshi kuylagan "Nurali" dostonida ham "Ovsar dev bilan Gupsar dev" dostonida ham dev obrazi mavjud. "Nurali" dostonida devlar ramziy obrazlar bo'lib, insoniyat tashqi dushmanlarining timsoli sifatida keladi. J.Frezer ta'kidlaganidek, "Xalq og'zaki ijodidagi bironta obraz ham yolg'on yoki to'qima emas. Ular u yoki bu tushunchaning timsollari". Timsol sifatida devlarning turli rangda berilishi ularning o'zga olam – yer osti, yer usti va osmon olami vakillari ekanini ifodalaydi.

Shomurod baxshi dev obrazlarini tasvirlashda ko'proq etaklarda uchraydigan dev obrazlaridan ilhomlangan.

"Go'ro'g'li" turkumi dostonlariga xos an'anaviy obrazlardan yana biri pari qizlar obrazi. Umuman, pari obrazi "Go'ro'g'li" turkum dostonlarida syujet ochqichi vazifasini o'taydi. Go'ro'g'li va uning vorislari parilarni izlash bahonasida qahramonlik ko'rsatadilar va yangi-yangi voqealarni boshidan kechiradilar.

Umuman olganda, Shomurod baxshi obraz yaratishda Chiroqchi dostonchilik maktabi an'anasini davom ettirgan holda o'zining individual improvizatorlik mahoratini ishga solib, har bir obrazni qayta jonlantira olgan.

²⁸ Mirzayev T. Xalq baxshilarning epik repertuari. – Toshkent: Fan, 1979. – B. 123.
²⁹ Nurali. Aytuvchi: Shomurod baxshi. Matn, 42-bet.

UMUMIY XULOSALAR

1. Dostonchilik san'atining takomillashuvi va taraqqiyoti bevosita baxshilar ijrochiligi va ularning ijodiy faoliyati bilan bog'liq kechadi. Ma'lum bir hududda an'anaviy tarzda shu hududga xos kuy va ijroni o'zida mujassamlashtirib ustozdan shogirdga o'tadigan baxshichilik sohasi dostonchilik maktablarini hosil qiladi. Har bir maktab o'zining ijro usuli, musiqaga e'tibori, repertuari, epik mahorati, badihago'yiligi bilan boshqa maktablardan farq qiladi hamda shakllangan hududiga ko'ra nomlanadi.

2. Janubiy O'zbekiston dostonchilik maktablarini aniqlash, baxshichilik maktabi tarixi, baxshilari ijodini o'rganish XX asming yigirmanchi yillariga e'tiboran folklorshunos H.Zarifov boshchiligida boshlandi. Shu yillarda Qashqadaryo-Surxondaryodagi Sherobod, Shahrisabz, Qamay dostonchilik maktablari aniqlandi va mazkur maktablarning yirik vakillari Abdulla shoir Nurali o'g'li, Mardon shoir, Berdimurod shoir, Murod baxshi Xo'jayor o'g'li, Abdulkarim Juyruq kabi xalq baxshilaridan ko'plab doston va termalar yozib olindi. Bugungi kunga qadar an'anaviy tarzda o'z faoliyatini davom ettirib kelayotgan Chiroqchi dostonchilik maktabi 60-70-yillarga qadar alohida maktab tarzida o'rganilmagan. Mazkur maktab dastlab V.M.Jirmunskiy hamda H.T.Zarifov tomonidan aniqlangan, biroq asli Chiroqchi dostonchilik maktabida tarbiyalanib baxshi bo'lgan Abdulla shoir Nurali o'g'liga nisbatan Shahrisabz dostonchilik maktabi sirasida ilimga ma'lum bo'lgan. H.Zarifov rahbarligidagi ekspeditsiya dastlab Abdulla shoirga uchragani, uning repertuarini to'liq yozib olingani sabab shunday xulosaga kelingan.

3. Chiroqchi dostonchilik maktabi qadimiy maktablardan biri bo'lib, o'z ijrochilik uslubi, musiqasi, dostonlariga ega bo'lgan maktabdir. Mazkur maktab XVI-XVII asrlarda shakllanib, XIX asming boshlaridan ravnaq topa borgan. Maktab asoschilari Rustam shoir, Xolnazar shoir, Iskandar shoir, Rajab shoir, To'ra shoir kabi baxshilar ustoz baxshilar bo'lib, mazkur baxshilar Chiroqchi doston ijrochilik an'analari keyingi avlod vakillari Eltoy shoir, Mahmon shoir, Mardon shoir, Tog'ay shoir, Edega va Yo'ldosh shoir'larga o'rgatgan. Mazkur maktabning to'rtinchi avlodi Shomurod baxshi, Ergash shoir, Ushonqul shoir, Ahmad shoir, Yodgor baxshilar sanaladi.

4. Chiroqchi dostonchilik maktabining yirik vakillaridan biri Shomurod baxshi bo'lib, u ota-bobolari va ustozlari boshlab bergan ijrochilik an'anasini davom ettirib, dostonchilikda o'z o'rniga ega bo'lgan ustoz baxshidir. U otasi Tog'ay shoir va ustozlardan o'rganagan "Go'ro'g'li" turkumi dostonlarini mahorat bilan kuylab el ichida tanilgan, o'zi yaratgan termalarining hayotiyiligi va badiiyiligi bilan xalq orasida hurmat qozongan. Shomurod baxshining dostonchilikdagi mahorati bevosita uning repertuaridagi mavjud "Ovsar dev bilan Gupsar dev" hamda "Nurali" dostonning variantlarida namoyon bo'ladi. Har ikkala doston o'zining ohoriligi, ijro uslubining o'ziga xosligi va badiiyati bilan alohida ahamiyatga ega.

5. Shomurod baxshining "Nurali" dostoni varianti "Go'ro'g'li" turkumi dostonlari tarkibida o'zining boshqa dostonlarga o'xshamagan voqealarga bo'yiligi,

obrazlarning yangiligi va badiiy qurilmasining o'ziga xosligi bilan ajralib turadi. Xususan, "Nurali" dostoni variantlari orasida badiiy jihatdan mukammal deb qaralgan Fozil Yo'ldosh o'g'li variantidan ancha farq qiladi. Mazkur variantida Surxondaryo-Qashqadaryo dostonchilik maktabining an'analari to'liq saqlangan. Mutaxassislar ta'kidlaganidek, dostonda qadimgi-ibtidoiy unsurlar mavjud. Doston tili sof Qashqadaryo viloyati, Chiroqchi dostonchilik maktabi vakillari tiliga xos, sodda va sheva so'zlariga boy. Dostonda baxshi yashagan hudud urf-odatlari, aholisining o'ziga xos xususiyatlari singdirilgan. Dostonning mukammalligi unda kelgan an'anaviy obrazlar, motivlar, til xususiyati va syujet qurilishida ko'rinadi.

6. Shomurod baxshi repertuaridagi "Go'ro'g'li" turkumi dostonlari tarkibiga kiruvchi "Ovsar dev bilan Gupsar dev" dostoni ham boshqa baxshilar ijodida uchramaganligi bilan ajralib turadi. Doston "Go'ro'g'li" turkumiga kirib, baxshi dostonni otasi Tog'ay shoiridan o'rganaganligini ta'kidlaydi. Doston syujeti va obrazlari an'anaviy dostonlardan ancha farqlanadi. Dostonda o'zbek xalq sehiri ertaklarining ta'siri kuchli bo'lib, dostonning shakllanishi sehiri ertaklarga taqaladi. Hatto doston qahramonlarida ertakka xos xususiyatlar saqlanib turadi. Voqealar rivojida ham ertak unsurlarini ko'rish mumkin. Shu sabab mazkur doston boshqa baxshilar repertuarida uchramaydi. Dostonning to'liq ijrosi Shomurod baxshidan Nuriddin Aminjonov tomonidan yozib olingan va O'zbekiston xalq xususiyatlarini saqlanadi.

7. "Ovsar dev bilan Gupsar dev" dostonida "Go'ro'g'li" turkumi dostonlaridagi Avaz, G'irko'k, Soqibulbul, Yunus pari, Misqol pari, qirg'yigit kabi obrazlar mavjud bo'lib, voqealar Avazning Masqa partini izlab borish sarguzashtlariga asoslanadi. Dostondagi Ahmad sardor, Asad va Shodmon merganlarning dushmanlik pozitsiyalari u qadar sezilmaydi. Avazga raqib sifatida ertaklarga xos devlar va mastonlar kiritilgan. Dostonning she'riy qismida bandlar va bo'g'inlarning an'anaviy dostonlardagi singari muvofiqlik va bir xillik kuzatilmaydi.

8. Shomurod baxshi o'zining ijro uslubi, ovozi va badiiy mahorati bilan Chiroqchi dostonchilik maktabida o'z o'rniga ega bo'lgan baxshi sanaladi. Uning repertuarida mavjud terma va dostonlarining o'ziga xos shakli, badiiy qurilishi, qo'fiya va takrorlari, obrazlar tizimi bo'lib, ularni ilmiy jihatdan o'rganish baxshi individual mahoratini, estetik qarashlarini aniqlashga yordam beradi.

9. Shomurod baxshi Tog'ayev repertuaridagi dostonlarda o'zak qo'fiyalardan foydalanish hollari ko'p emas. Misra oxirida asosan fe'l so'z turkumiga oid so'zlar qo'fiyadosh sifatida keltirilgan. Qo'fiyadosh satrlar har doim yaxlitlikni yuzaga keltirmagan. Natijada she'riy qismlarda tarqoqlik vujudga kelgan. Ammo, ijrodagi mukammallik bu kabi kamchiliklarni yashirib ketadi.

10. Baxshi badiiy mahoratini belgilovchi asosiy mezon uning obraz yaratishdagi mahorati bilan belgilanadi. Shu ma'noda Shomurod baxshining obraz yaratishda o'z uslubi bo'lib, ularni ikki asosda o'rganish mumkin, birinchi, baxshi termalaridagi obrazlar va ularni yaratishda baxshi mahorati. Ikkinchi, baxshi repertuaridagi doston qahramonlarini yaratishda an'ana va improvizatsiya. Shomurod baxshi yaratgan termalaridagi obrazlar hayotiy va ramziy xarakterga ega bo'lib, baxshining og'ir o'rtmishi va jamiyatga munosabatini ifodalash uchun

xizmat qiladi. Binobarin, "Mekkamcho'l" termasidagi Biyigul va byurokrat Mahkam obrazlari o'zining hayotiyliigi bilan ajralib turadi.

11. Shomurod baxshi doston ijrochiligida Chiroqchi dostonchilik maktabi an'analarni davom ettirib, otasi va ustozlardan o'rgangan epik bilimini ishga solib obrazlarga munosabatda bo'ladi. Binobarin, Go'ro'g'li, Avazxon, Nurali, Ahmad sardor kabi obrazlar umum-folklor obrazlar bo'lib, ularning xarakterini yaratishda, tasvirlashda va qahramonlik ko'rsatishida baxshi badiyasi va estetik qarashi qo'l keladi. Shomurod baxshi dostonlarida uning estetik qarashlari asosida shakllangan har bir obrazning o'z o'rmini ko'rish mumkin.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.FIL.46.02 AT INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

EGAMQULOV KAMOLIDDIN SAMAD O'G'LI

**THE ROLE OF THE CHIROQCHI SCHOOL OF EPIC POETRY IN
THE BAKHSHI TRADITION OF SOUTHERN UZBEKISTAN
AND THE WORKS OF SHOMUROD BAKHSHI**

10.00.08 – Folklore studies

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

Tashkent – 2025

The theme of the Doctor of Philosophy (PhD) dissertation is registered in the Higher Attestation Commission of the Republic of Uzbekistan under the number B2023.3.PHD/Fil3935.

The doctoral thesis was carried out at Alisher Navoi Tashkent State University of Uzbek Language and Literature.

The abstract of the thesis in three languages (Uzbek, English, Russian (summary)) is logged on the web-sites of the Scientific Council (www.tai.uz) and the information-educational portal www.ziyounet.uz.

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**Leading organization:
Uzbekistan named after Nizami**

The defense of the dissertation will be held at the meeting of Scientific Council DSc.02/30.12.2019.Fil.46.02 on awarding scientific degrees at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan on "6" October 2025, at 14:00. (Address: 100060, Tashkent city, Shakhrisabz passage, 5. Tel.: (99871) 233-36-50; 239-18-92; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz).

The dissertation can be viewed at the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered under number 26). Address: 100100, Tashkent city, Ziyolilar street, 13. Tel.: (99871) 262-74-58.

The abstract of the dissertation was distributed on "22" September 2025. (Registry record No. 3 dated "23" September 2025.)



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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In the field of world folklore studies, special attention is being paid to epic traditions, their origins, development, and the role of epic performers and creators in the evolution of national artistic thought. Generally, among the world's peoples, every nation is continuously striving to preserve its epic creations, customs, and national-cultural heritage, as well as to pass them down from generation to generation. In this regard, extensive efforts are being undertaken in our country to preserve the precious gems of intangible cultural heritage created through the high artistic creativity of our people. These efforts include restoring ancient traditions of oral folk art, consistently developing national values, and promoting the finest examples of *bakhshi* and *doston* performers' work in collaboration with creative associations.

Over the past decade, increased attention has been given to studying the role of epic works that reflect the Uzbek people's way of life, rich history, and culture in the development of verbal artistry and the education of the younger generation. Indeed, as our President Sh. Mirziyoyev emphasized: "We all know well that the priceless pearls of culture created by humanity are embodied, first and foremost, in the folklore art of each nation... Folklore art, if I may say so, is the lullaby of humanity's childhood". Currently, there is a pressing need to implement numerous additional measures for comprehensively studying the history of *bakhshi* and *doston* art, thoroughly examining the works of *bakhshi*, conducting fundamental research in this field, and collecting and publishing oral folk-art monuments.

Several decisions have been made to develop the art of *bakhshi* and epic storytelling, further enhance the role and significance of *bakhshi*-poets' work in Uzbek culture and art, as well as create educational and methodological literature. These decisions aim to promote the art of *bakhshi* and epic storytelling in our country and abroad through mass media and the Internet, provide material and spiritual support for the activities of master *bakhshi*, scholars and specialists in the field, and talented young *bakhshi*. Additionally, they seek to educate the younger generation in the spirit of courage, honesty, national and universal values, and instill a deep devotion to the motherland and ancestral heritage.

Accordingly, the Decrees of the President of the Republic of Uzbekistan No. PF-4947 dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", No. PF-5850 dated October 21, 2019 "On measures to radically increase the prestige and status of the Uzbek language as the state language", No. PQ-2789 dated February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research work", No. PQ-3990 dated November 1, 2018 "On holding the International Bakhshi Art Festival", No. PQ-4320 dated May 14, 2019 Resolutions No. PQ-798 dated September 23, 2019 "On measures for the further development of the art of Bakhshi", "On the organization of the activities of the Republican Center for Bakhshi Art and the Foundation for the Development

of Bakhshi Art under it", his speech at the opening ceremony of the "International Art of Bakhshi" festival on April 6, 2019, Resolutions of the Cabinet of Ministers of the Republic of Uzbekistan No. 220 dated October 7, 2010 "On approval of the State Program for the protection, preservation, promotion and use of intangible cultural heritage objects in 2010–2020", "On measures for the further development and improvement of Bakhshi and epic poetry" dated April 26, 2018, and This research will serve to a certain extent in implementing the priority goals and objectives set out in the regulatory and legal documents related to this activity.

Relevant research priority areas of science and developing technology of the Republic. The dissertation research was carried out in accordance with the priority direction of the republican science and technology development I. "Social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, development of an innovative economy".

The extent of study of the problem. Due to the relevance and popularity of folk *bakhshi* and epic storytelling in our folklore studies, fundamental research has been conducted in Uzbek folklore studies to scientifically and theoretically examine various unique aspects of *bakhshi* and epic art. The scientific research and contributions of scholars² such as V.M.Zhirumunsky, H.T.Zarifov, A.K. Borovkov, L.P.Potapov, M.Saidov, T.Mirzayev, A.Qahhorov, M.Mirzayeva, M.Saidov, M.Murodov, A.Ergashev, Sh.Turdimov, J.Eshonqulov, and N.Ochilov are invaluable in studying Uzbek epic poetry, schools of epic poetry and their performers, their distinctive differences and similarities, and traditions. There are also scientific studies, including candidate and doctoral dissertations, specifically focused on the epic traditions of the oasis region - Qashqadarya-Surkhandarya *bakhshi* art, epic schools, their representatives, and performance traditions³.

Although the epic poetry schools of the oasis - Sherobod, Kofirun, Beshqo'ton, Qamay, Shahrizabz, Chiroqchi - have been studied and researched in general, the Chiroqchi school of epic poetry, its performers and performance traditions, and its unique characteristics have not been consistently or separately examined in depth.

At spiritual and educational events and conferences held nationwide related to *bakhshi* and epic storytelling traditions, sufficient information is provided about various schools of epic storytelling. However, the Chiroqchi school of epic storytelling is rarely mentioned, which proves our point. Notably, these events, including state-level public holidays, often begin with stage performances showcasing the creative works and challenge of life journey of Shomurod Bakhshi Togayev, a distinguished representative of this school and People's Bakhshi of Uzbekistan. This fact underscores the significance of consistently studying the Chiroqchi school of epic storytelling and the life and works of Shomurod Bakhshi in folklore studies, highlighting how this important aspect has been overlooked.

The connection of the research with the research work of the research institution where the dissertation was completed. Conducted within the framework of scientific research on the topic "Studies in Uzbek Folklore and Dialectology" at the Alisher Navoi Tashkent State University of Uzbek Language and Literature.

The purpose of the research is to elucidate the role and distinctive characteristics of the Chiroqchi school of epic poetry within the *bakhshi* tradition of Southern Uzbekistan, as well as its performance traditions. The study focuses on the life, work, performance style, and artistic mastery of Shomurod *bakhshi*, a prominent representative of this school. Furthermore, it aims to reveal the similarities and differences between this school and other schools of epic poetry, particularly in terms of their representatives and performance traditions.

The tasks of the research. To achieve this goal, the following tasks are to be addressed:

- Determining the formation of the Chiroqchi school of epic poetry, the continuation of its creative traditions, and identifying the performance style of *bakhshi*;
- Studying the representatives of the Chiroqchi epic school and the uniqueness of their creative repertoire, as well as establishing the place of Shomurod *bakhshi*'s work among the *bakhshi* of the Chiroqchi epic school;
- Identifying the traditions and innovations inherent in the creative heritage of Shomurod *bakhshi* and drawing scientific conclusions;

² Жирумунский В.М.Зарифов Х. Т. Узбекский народный героический эпос. - М.: ОГИЗ, 1947. - 520 с.; Жирумунский В.М. Тюркский героический эпос. - М.: Наука, 1974. - 727 с.; Бороздов А.К. Героический поэма об Алпамыше // Об эпосе Алпамыш. - Ташкент, 1959. - С. 61-86; Потопов Л. П. Узбекские народные поверья и приметы / Узбек фольклоршунослиги масаллари. III том. - Ташкент: Фан, 2010. - Б. 230-245; Саидов М. Узбек достончилигида бадиий маҳорат масаласи. - Ташкент, 1969. - Б. 48-51; Зарифов Х. Фозил шоир - машхур достончи / Фозил шоир. Узбек халқ ижоди бўйича талқинотлар. 3-киتاب. - Ташкент: Фан, 1974. - Б. 4-15; Зарифов Х. Улкан халқ санъаткорлари // Эргаш шоир ва унинг достончилигида тугган ўрни. - Ташкент: Фан, 1971. - Б. 79-88; Зарифов Х. Узбек фольклоршунослиги тарихидан // Узбек фольклори масаллари. - Ташкент: Фан, 1970. - Б. 264-267; Мирзаев Т. Халқ бахшиларининг элик репертуари. - Ташкент: Фан, 1997. - 152 б.; Мирзаев Т. Ходи Зариф сўхбатлари. - Ташкент: Фан, 2013. - 382 б.; Мирзаев Т. "Алломин" достонининг узбек вариантлари. - Ташкент: Фан, 1968. - 152 б.; Мирзаев Т. Достон. Узбек фольклорининг элик жанрлари. - Ташкент: Фан, 1981. - Б. 43-46; Мирзаев Т. Қаҳрамонлик эпосининг юзига келиши // Узбек фольклорининг элик жанрлари. - Ташкент: Фан, 1981. - Б. 43-46; Мирзаев Т. "Алломин" достони, унинг верси ва вариантлари // "Алломин" - Узбек халқ қаҳрамонлик эпоси. - Ташкент: Фан, 1999. - Б. 3-21; Мирзаева М. Халқ достонларида туркумлик масаласи // Узбек халқ ижоди. - Ташкент: 1967. - 223 б.; Қаҳҳоров А. Янги достонлар. - Ташкент: Фан, 1985. - 76 б.; Муродов М. Эргашев А. Алломиннома. 1-киتاب. - Ташкент: Мехнат, 1999. - 485 б.; Муродов М. Эргашев А. Алломиннома. 2-киتاب. - Ташкент: Мехнат, 2000. - 564 б.; Эргашев А. Иславий бахшилар сулоласи. - Термиз: Сурхон, 2019. - 220 б.; Эргашев А. Қашиқлар-Сурхонлар достончилиги. - Ташкент: Фан, 2008. - 200 б.; Эргашев А. Қодир бахши термалари. - Қарши: Насиф, 2013. - 78 б.; Турдимов Ш. "Турўгли" достонларининг генезиси ва тадрижий босқичлари. - Ташкент: Фан, 2011. - 240 б.; Турдимов Ш. Этнос ва эпос. - Ташкент: Ўзбекистон, 2012. - 96 б.; Турдимов Ш. Халқ кўшиқларида рама. - Ташкент: Фан, 2020. - 192 б.; Турдимов Ш. Узбек мифологияси ва фольклори. - Ташкент: Илим ва фан, 2023. - 324 б.; Эшонқулов Ж. Фольклор: образ ва талқин. - Қарши: Насиф, 1999. - 168 б.; Эшонқулов Ж. Узбек фольклорига туш ва унинг бадиий талқини. - Ташкент: Фан, 2011. - 153 б.; Эшонқулов Ж. Миф ва бадиий тафаккур. - Ташкент: Фан, 2019. - 246 б.

³ Мамашукуров К. Идейно-художественные особенности цикла дастанов "Нурали". дисс. канд. филол. наук.

- Ташкент, 1985. - 152 с.; Қаҳҳоров А. "Келиной" туркуми достонларининг ўзига хос хусусиятлари: Филол. Фан. номз. дисс... автореф. - Ташкент, 1972. - 24 с.; Муродов М. "Турўгли" туркуми достонларининг жанр ва гоъий-бадиий хусусиятлари: Филол. фанлари докт. дисс... автореф. - Ташкент, 1979. - 48 б.; Эргашев А. Шеробод достончилиги мактаби: Филол. Фан. номз. дисс. автореф. - Ташкент, 1989. - 24 б.; Очиллов Н. XX асрининг 60-80-йилларида Жанубий Ўзбекистон воҳаида халқ элик аъёнларининг сақлавиш ҳолати (Қодир бахши Раҳимов ижоди ва репертуари асосида): филол. фан. номз... дисс. - Ташкент, 2004. - 148 б.; Эргашев А. Қашиқлар-Сурхонлар достончилигининг умумЎзбек эпоси тараққийлаштиги ўрни: Филол. фан. докт... дисс. - Ташкент, 2021. - 312 б.

- Determining the genesis of the epic "Ovsar dev bilan Gupsar dev" in the bakhshi's repertoire and demonstrating the epic tradition characteristic of this work;
- Establishing the place and distinctive features of Shomurod bakhshi's version of the epic "Nurali" within the "Go'ro'g'li" cycle of epics, as well as studying the peculiarities of rhyme and artistic repetition in these works;
- Evaluating and scientifically substantiating Shomurod bakhshi's skill in character creation.

The object of the research comprises audio versions of *termas* (traditional Uzbek folk songs) recorded from Shomurod bakhshi, as well as the epics "Ovsar Dev and Gupsar Dev" and "Nurali" performed by him. Additionally, excerpts from "Alpomish" and other epics serve as the basis for this research.

The subject of the research encompasses the representatives of the Chiroqchi school of epic poetry and the identification of *termas* and epics they performed. It focuses on the harmonious and individual aspects, artistic qualities, folk expressions, and national coloring characteristic of the *termas* and epics from this school, which are considered the primary object of *bakhshi* and epic poetry. The study examines the system of symbolic-poetic images that convey these elements.

Research methods. Classification, description, comparative-typological, structural, and analytical methods were employed to elucidate the research topic.

The scientific novelty of the research consists from:

The role of the Chiroqchi school of epic poetry in Southern Uzbekistan's epic tradition has been established, highlighting the school's creative traditions, individual skills of *bakhshi*, and its commonalities and differences with other schools of epic poetry;

The originality of Shomurod bakhshi's creative heritage, his epic performance, and artistic mastery have been scientifically studied;

The existence of the epic "Ovsar Dev and Gupsar Dev", characteristic of the "Go'ro'g'li" cycle in Southern Uzbekistan's epic poetry, has been identified, and the epic's artistic aspects, traditionality, and character system have been revealed through analysis;

The work of Shomurod *bakhshi*, a distinguished representative of the Chiroqchi school of epic poetry, has been systematically studied from a scientific perspective, examining the rhyme and artistic repetitions in the bakhshi's epics, as well as researching the bakhshi's skill in character creation.

The practical results of the research are as follows:

The distinctive features of the Chiroqchi school of epic poetry have been determined through methods of classification and comparison of performance traditions, identifying similarities and differences from other epic schools in the Southern Oasis;

Representatives of the Chiroqchi epic school, their performance characteristics, master-apprentice traditions, and repertoire have been identified based on statistical and component analyses;

The life and work of Shomurod bakhshi, a distinguished representative of the Chiroqchi school of epic poetry, including the traditions of mentorship and apprenticeship, his artistic mastery, the uniqueness, artistry, educational value, exemplary nature, universal and specific aspects of the epics and *terma* he performed, have been substantiated through comparative-historical analysis, classification, and description.

The reliability of the research results. The theoretical and practical information used in the dissertation, the opinions expressed on scientific sources, and the conclusions drawn are substantiated through methods such as classification, description, and comparative-typological analysis. The determination of traditionality in the texts of *dostons* and *terma* is based on reliable sources from various periods of Uzbek folklore.

Scientific and practical significance of research results.

The scientific significance of the research results is determined by the theoretical conclusions' relevance to Uzbek folklore studies, the resolution of inconsistencies in the distinctive features of the Southern Oasis epic schools, addressing deficiencies, efforts to preserve the intangible cultural heritage of *bakhshi* art, and its value as a source for modern Republican *bakhshi* schools.

The practical significance of the research results is determined by their potential use as a resource in preparing teaching materials and educational-methodological complexes for higher education institutions, academic lyceums, modern *bakhshi* schools, and general education schools, as well as in compiling textbooks not only for subjects such as folklore, literature, history, and moral education.

Implementation of research results. At Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, an innovative project IL-402104474 for 2021-2022 titled "Creating a multimedia electronic platform *bolalaradabiyoti.uz* and its mobile application" was implemented. In the course of this project, the scientific results and conclusions (mainly from published articles and abstracts) from the dissertation of Egamqulov Kamoliddin Samad o'g'li, a doctoral student at the Department of Folklore and Dialectology, were utilized where necessary. His dissertation, prepared for obtaining a from the dissertation of Doctor of Philosophy in Philological Sciences in the specialization 10.00.08 - Folklore Studies, is titled "The role of the Chiroqchi school of epic poetry in the *bakhshi* art of Southern Uzbekistan and the work of Shomurod bakhshi". As a result, the scientific and theoretical concept of the project was enriched with new ideas and insights.

In the implementation of the practical project "Creating Alisher Navoi's Author Corpus" for 2023-2024 at the Tashkent State University of Uzbek Language and Literature under the Ministry of Higher and Secondary Specialized Education of the Republic of Uzbekistan, the scientific results and conclusions from the dissertation of Egamqulov Kamoliddin Samad o'g'li, a doctoral candidate at the Department of Folklore and Dialectology, were utilized where necessary. His dissertation, titled "The Role of the Chiroqchi School of Epic Poetry in the Bakhshi Art of Southern Uzbekistan and the Work of Shomurod Bakhshi", was

prepared for obtaining a from the dissertation of Doctor of Philosophy in Philological Sciences, specializing in 10.00.08 - Folklore Studies. The findings (mainly from published articles and abstracts) contributed to the project. As a result, it was scientifically established that the influence of folk epics on Alisher Navoi's prose works, including his doston, is evident in the use of mythological images and magical talismans. The occasional use of folk proverbs demonstrates the impact of oral folk traditions. Furthermore, the term "bakhshi", used in Alisher Navoi's works to mean a scribe or calligrapher, is now primarily used to denote a performer who sings epics and *terma*.

The creators of the "History of Uzbekistan" TV channel, part of the National Television and Radio Company of Uzbekistan, utilized aspects of Egamqulov Kamoliddin Samad o'g'li's from the dissertation of Doctor of Philosophy in Philological Sciences titled "The role of the Chiroqchi school of epic poetry in the bakhshi art of Southern Uzbekistan and the work of Shomurod bakhshi" to develop scripts for certain programs (as per Reference No. 02-31-663 dated May 25, 2024, from the State Institution "Uzbekistan TV and Radio Channel" of the National Television and Radio Company of Uzbekistan). Consequently, in preparing scripts for the "Hamma uchun" program broadcast on the "O'zbekiston tarixi" TV channel, they successfully incorporated information from K.Egamqulov's research. This included scientific conclusions about *bakhshi* and epic poetry traditions, their place in Uzbek folklore, genre characteristics of epics, the extent of their study, aspects related to contemporary worldviews, and the stages of their development.

Approbation of the research results. The research results were presented and validated at 7 scientific-practical conferences, including 3 national and 4 international conferences, as well as through 2 television appearances.

Publication of the research results. A total of 13 scientific works has been published on the dissertation topic, including 6 scientific articles in publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations. Of these 6 articles, 3 have been published in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, six sections, a conclusion, a list of references, and appendices, with a total volume of 142 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction outlines the relevance and necessity of the topic, its current state of research, the study's objectives and tasks, its object and subject, research methods, alignment with priority directions of scientific and technological development in the republic, scientific novelty, practical outcomes, scientific and practical significance of the obtained results, practical implementation, published works, and the structure of the dissertation.

The first chapter of the dissertation, titled "**The Role of the Chiroqchi School in the Epic Poetry of Southern Uzbekistan**", examines the formation of epic poetry schools, their master-apprentice system, and performance traditions. It

also investigates the unique characteristics and variations of the performed epics. The chapter explores the history of the Southern Uzbekistan school of epic poetry, which has played a significant role in performance techniques and developmental stages, as well as its place in contemporary *bakhshi* art. The initial section of this chapter is entitled "Repertoire and Creative Traditions of the Chiroqchi School of Epic Poetry".

The emergence and gradual development of the art of epic storytelling are closely connected with the performance and activities of *bakhshi*. As the folklorist and academician T.Mirzayev emphasized: "The creators and continuers of the living oral epic tradition, those who further develop it under specific socio-economic conditions, and finally, the founders of a new tradition in our time - modern epic storytelling, are bakhshi who play a significant role in the political and cultural life of the masses"⁴. Indeed, folk *bakhshi*, as epic experts of the people, create *terma* and epics from the life of the people.

H.Zarifov, the founder of Uzbek folklore studies, identified that folk *bakhshi*, while sharing the same ideological direction, differ from one another in their poetic styles and performance methods. He determined that they are distinguished by their unique poetic approaches and categorized them into epic schools based on their orientation⁵.

The study of oral folk art in the oases of Southern Uzbekistan began in 1929 under the leadership of H.Zarifov⁶. Subsequently, several expeditions were organized in these regions (in 1945 under the leadership of M.Afzalov, and from 1955 to 1960 under the leadership of T.Mirzayev and M.Murodov). During these expeditions, numerous examples of oral creativity and several doston were recorded. As a result of research and investigations, more than 200 bakhshi (folk singers and storytellers) were identified. Consequently, new Qashqadarya-Surkhandarya schools of doston performance were recognized in folklore studies.

Research works in the field of Qashqadarya-Surkhandarya epic storytelling and the mastery of bakhshi (epic singers) have emerged from scholars such as G.Yunusov, H.Zarifov, V.Zhirmunsky, M.Afzalov, T.Mirzaev, M.Murodov, M.Saidov, B.Sarimsakov, M.Juraev, Sh.Turdimov, J.Eshonkulov, I.Yormatov, U.Jumanazarov, S.Yuldoshova, and S.Mirzayeva⁷.

⁴ Mirzaev T. Xalk baxshilarining epik repertuari. - Toshkent: Fan, 1979. - B. 8.

⁵ Zarifov X. Fozilur dostonchi // Fozilur shoir. U'zbek xalk ijodida buyicha ta'likiotlar. 3- kitob. - Toshkent: Fan, 1974. - B. 8-9.

⁶ Mirzaev T. Xold Zarif suxbatlar. - Toshkent, Shams-ASA, 2013. - B. 266-271.

⁷ Jirmonskiy V. M., Zarifov X. T. U'zbek xalkining folklor epikasi. - M.: OGI, 1947. - 520 b.; Jirmonskiy V. M. Torkeskij gerogicheskij epos. - M.: Nauka, 1974. - 726 s.; Afzalov M. U'zbek xalk baxshilari // Sharq yulduzi, 1946. - №10-11.; Mirzaev T. Alpomni dostonining U'zbek variantlari. - Toshkent, 1968. - 152 b.; Xalk baxshilarining epik repertuari. - Toshkent, 1979. - 152 b.; Murodov M. Janrovlar va ildiyon (xudjovestvennye osobennosti dastanov Torog'li. Avtorof. diss... dokt. filol. nauk. - Tashkent, 1976. - 25 s.; Sarimsokov B. U'zbek adabiyatida sa'v. - Toshkent, 1978. - 152 b.; Saidov M. U'zbek dostonchilik badiiy mahorat. - Toshkent, 1969. - 232 b.; M. Juraev, Sh. Turdimov, Sh. Eshonkulov. U'zbek mikrologiya dostonchilik badiiy mahorat. - Toshkent, 2001. - 136 b.; Turdimov Sh. Gurug'ni dostonlari genezisi va tarixiy bosqichlari. - Toshkent, 2001. - 240 b.; Eshonkulov J. Folyoklor: obraz va talqin. - Qashq. Nasaq, 1999. - 168 b.; Ergatov I. U'zbek xalk kaxramonlik epikasi badiiyati. - Toshkent, 1994. - 186 b.; Jumanazarov U. U'zbek folyoklori va tarixiy vokali. - Toshkent, 1991. - 144 b.; Yuldasova S. Poetika uzbekskogo narodnogo gerogicheskogo eposa "Alpomni". Avtorof. diss... kand. filol. nauk. 1984. - 28 s.; Mirzaeva S.

In research studies, the Sherabad, Shakhrisabz, and Qamay epic poetry schools of Qashqadaryo-Surkhandarya are acknowledged. Professor T. Mirzayev was the first to scientifically establish the distinctive characteristics of each of these three poetic schools and their place in the overall Uzbek epic tradition. According to the scholar: "The work of many bakhshi (folk poets) living in the south of Uzbekistan is associated with the Sherabad school of epic poetry. When we examine the repertoire of bakhshi belonging to this school, we encounter elements of relatively less advanced stages of epic poetry and less developed forms of artistic expression".⁸

The Qashqadaryo-Surkhandarya schools of epic poetry have their own ideological directions and repertoires, which differ from each other in performance methods and distinctive features of poetic expression.

Firstly, representatives of each epic storytelling school had their own unique naming conventions. Chiroqchi bakhshi were typically referred to with the addition of the term "poet" to their names. Sherabad bakhshi were mainly called "yuzbashi", while for Kamai bakhshi, it was customary to add the title "mulla" to their names.

This tradition also exists in other schools of epic poetry. Bakhshi who perform epics are referred to using descriptive terms such as "jirov", "jirchi", "soq", "oqin", "sannovchi", "xalfa".

Secondly, each school of epic storytelling had its distinctive way of beginning an epic. Representatives of the Chiroqchi epic school would add a "Munojot" at the beginning of the epic. In the Kamai school of epic storytelling, there was a tradition of bakhshi starting the epic by stating that the events took place in ancient times.

Thirdly, representatives of each epic school have specific refrains that are performed at certain points during the epic recitation. Representatives of the Chiroqchi school of epic poetry use the refrain "Olloyo, Robbin hay, Yorimov", while the epic singers of the Kofrun school incorporate the phrase "hay haye" during their performances.

Fourthly, each school is distinguished by its unique singing style and emphasis on music. Typically, representatives of the Chiroqchi epic poetry school choose lively and playful music during the performance of epics.

The school that V.M.Zhirumunsky and H.T.Zarifov referred to as the Shakhrisabz school of epic poetry is actually the Chiroqchi school of epic poetry. Sources indicate that this school of epic poetry began with the poet Abdulla Nurali o'g'li (1874-1957). However, this school existed even before Abdulla, as Abdulla's teacher, Rajab the poet (1846-1897), was from Chiroqchi and considered a representative of the Chiroqchi school of epic poetry. Abdulla did not continue the tradition of mentorship.

The Chiroqchi school of doston storytelling is an integral part of Southern Uzbekistan's epic tradition, which has produced numerous talented bakhshi (epic

singers). Even today, representatives of this school continue to contribute to the preservation of ancient doston traditions.

The second section of the first chapter is titled "Tradition and Innovation in the Creative Heritage of Shomurod Bakhshi", which focuses on the characteristic features of the artist's repertoire.

Traditionality is the process of continuous transmission and stable preservation of folk art from mouth to mouth, from generation to generation, in the same form and under the same conditions. Academician T. Mirzaev says about this: "The dialectical unity and interconnection of tradition and improvisation, traditional style and creative improvisation of bakhshi is one of the main features of folklore and determines the ideological and aesthetic essence of oral poetry".⁹ Indeed, traditionalism ensures the survival of not only oral creativity, but also master-apprenticeship relationships, performance techniques, beliefs, and culture.

Shomurod the poet is an accomplished bakhshi who continues the traditions of his forefathers. Seven generations of his family have been bakhshi. The eldest ancestor in this lineage of bakhshi was Qulliboy. This dynasty has produced such renowned bakhshi as Qulan, Qulman, Begman, Begmat, Rasul, Mahmon, Mardon, and Tog'ay shoir. Shomurod bakhshi is considered the son of Tog'ay shoir.¹⁰

While Shomurod learned the art of bakhshi from his poet father Tog'ay, he thoroughly mastered the secrets of epic poetry from representatives of the Chiroqchi school of epic poetry, including Azim shoir, Narzulla bakhshi, Usar bakhshi, and Qodir bakhshi.

Shomurod bakhshi gained public attention through his impactful performance of the "Mekkam chol" terma, which conveyed the hardships of the repression years experienced by him and his father, and the injustice of officials during those times.

According to the bakhshi tradition of Southern Uzbekistan, Shomurod bakhshi performs solo with a guttural voice, using only one musical instrument (dombira). In his distinctive style, Shomurod bakhshi begins his epic performances with terms such as "Mekkam chol", "Guidana", and "Qashqadaryom".

The poet Shomurod can literally be called an international bakhshi. He could recite folk songs fluently, even for hours, in Uzbek, Kazakh, Turkmen, Russian, Ukrainian, Moldovan, Belarusian, and other languages.

In his later works, such as "Tinchlik", "Cho'lquvar", "Qarshi qo'shig'i", "Sut sog'uvchi To'limoy", "Aytaymi", and "Qashqadaryom" the joy of life, peace, and prosperity are celebrated.

Qashqadaryo – daryolarning sarasi,

Uni ko'rganlarning kelar havasi.

Kundan-kunga yurtim obod bo'lasi,

Chor tarafdan mehmon kelib qo'nasi.

This collection reflects the pride of the experienced bakhshi in his homeland.

⁹ Mirzayev T. Xalk baxshilarining lirik reperuarlari. – Toshkent: Fan, 1979. – B. 77.

¹⁰ Shajarani tuzishda Shomurod shoirning xonadonida bo'lib, o'g'illari, qizi, shoirning turmush o'rtog'i Almasheva Roza momlar bilan sulbat o'tkazib, ma'lumotlar oldik. Bulardan tashqari Shomurod shoir xonadonida saqlanib qolgan qo'lyozma manbalardan, Chiroqchi tumaniidagi madaniyat uyidan, shoir bilan subhatda bo'lgan (N. Kengboyev, S.Chitbayev) kishilardan, adabiyotlardan imkon qadar foydalandik. (K.E.)

Ўзбек халқ романик достонлар поэтикаси: Филол. фан. док. дис. ... автореф. – Тошкент, 2004. – 200 б.;
Эргашев А. Шеробод достончилик мактаби: Филол. фанлари номз. дисс. автореф. – Тошкент, 1989. – 24 б.
⁸ Mirzayev T. Xalk baxshilarining lirik reperuarlari. – Toshkent: Fan, 1979. – B. 62.

Shomurod bakhshi not only skillfully performed the doston he learned from masters but also created new doston himself.

"Alpomish", "Nurali", "Ovsar dev bilan Gupsar dev" are variants of traditional doston in Shomurod bakhshi's repertoire. In the performance of these doston, one can observe the bakhshi's improvisation and artistic mastery. Notably, the performance of "Nurali", a doston from the "Go'ro'g'li" cycle, in Shomurod bakhshi's repertoire clearly demonstrates the individual skill of the bakhshi.

The distinctiveness of bakhshi doston is characterized by the *saj'* at the beginning: "Shunda ko'ring Go'ro'g'li xon, Go'ro'g'li sulton, bo'lgan olamga doston. Dushmanni ko'rsa qilar er bilan yakson. Ko'ziga ko'rinmas oy bilan osmon. Quvvat beradi Abu Bakir Siddiq, Umari, Usmon." nasrdagi ohang "xon", "sulton", "doston", "yakson", "osmon", "Usmon" is formed through the words. In epics, *saj'* creates a unique rhythm.

One of the most common traditions in epic poems is the motif of heroes experiencing dreams. The occurrence of the dream motif in epics can be traced back to mythical beliefs and cult myths¹¹. In traditional doston (epic poems), heroes see each other in dreams, fall in love, and set out on a quest. The dream serves as the main foundation for the development of events. In the doston sung by the poet Shomurod, the epic heroes also see each other in dreams, fall in love, and connect subsequent events to this experience. In the doston "Nurali", Nurali falls in love with the fairy Xiromon after seeing her in a dream. Similarly, in the doston "Ovsar Dev and Gupsar Dev", Avazxon sees the fairy Masqa in a dream and falls in love with her.

Another traditional phenomenon in doston is the motif of travel. The motif of the journey is one of the stages of the epic hero's spiritual maturity, that is, the achievement of the status of a hero. In the epic "Ovsar dev bilan Gupsar dev", the events begin with the heroes' journey to Kuhlqof in search of Avazkhan Maska Pari, and in the epic "Nurali", Nurali Xiromon's journey to the land of Kuyitir in search of Pari. The main events in the doston take place in the countries of Kuhlqof and Kuyitir. This is an epic space for the hero to achieve the level of heroism and perfection.

The poet Shomurod, continuing the tradition of master-apprentice in the field of bakhshi, trained many students. Shomurod's students, such as Sanjar Shoir, Jaloliddin Bakhshi, Og'abek Bakhshi, and Mardon Bakhshi, continue the master's traditional styles, singing epics and folk songs.

The second chapter of the dissertation is titled "A Study of Doston in the Repertoire of Shomurod Bakhshi", and in its first part the issue of the genesis and epic tradition of the doston "Ovsar Dev and Gupsar Dev" is studied. The doston "Ovsar Dev and Gupsar Dev", which occupies a special place in the work of Shomurod Bakhshi, features the participation of many traditional characters and uses a number of leading motifs. Since the work is presented as a doston belonging to the "Go'ro'g'li" series, it is possible to see such characters as Go'ro'g'li, G'irkok, Avaz, Saqbulbul, and Ahmad sardor. After all, Go'ro'g'li, who is

considered an epic hero, G'irkok, who is the embodiment of a war horse, and the epic space Chambil, are essentially unifying means of the doston of the series. The doston also contains traditional characters such as forty young men and chiltons, and their A description of the non-polarity is also provided.

First of all, it is worth paying attention to the reference to the image of a giant in the title of the work. The image of a giant depends on the stages of imagination and consciousness of our ancestors, and as they changed, the images of the giant also changed. As social consciousness developed, the archaic, predatory images of the giant began to weaken. The historical foundations of the archaic image of the giant should be sought not among the creatures of nature, but in the mythological views of our ancestors, their attitude to nature¹².

Therefore, since the image of the giant reflects the first poetic imaginations of our ancient ancestors, we have sufficient reason to say that this image contains a huge amount of universal human knowledge. After all, the commonality in the genesis of images that are called by a common name in the folklore of the peoples of the world, which essentially complement each other, creates the basis for drawing such conclusions.

In the epic poem "Ovsar Dev Bilin Gupsar Dev", the giant is depicted in the form of a camel. In folk oral literature, the expression of the giant through animals and natural elements is often found, which are not simple analogies or metaphors, but are based on the traditional imagination and worldview of the people¹³.

The plot of the epic also includes the motif of love in absentia. That is, it is said that Avaz saw the Masqa fairy in a dream and fell in love. According to psychologists, a person's true nature, virtues and flaws in character are manifested exactly as they are in his dream. In other words, a person shows his true face only in a dream, various masks, false pretenses, and sweet lies are alien to dreams.

Therefore, it is not for nothing that the epic pays special attention to the dream meeting. After all, there is no other way to reflect the pure feelings and pure love of the heroes in art. Therefore, the central character of the epic, Avaz, is actually a lover striving for the path of Alloh, a soliq who has set foot on the path of the tariqat in a work of art.

The next lines of the epic describe first Go'ro'g'li's journey in search of a boat for his child, and then Avaz's search for his father and his pursuit of him. As is known, the motif of a journey is also a widespread episode in the prose works of folk oral creativity. The most interesting events and incidents that enrich the plot occur precisely in the place and time where the journey is organized.

It can be seen that the giants in the epic we analyzed transformed into other creatures in order to distract the heroes who set out on a journey, thereby trying to escape death.

If we pay attention to another epic event in the epic, Avazkhan Ahmad sets off on a journey with Sardar and Saqbulbul. A river crosses their path. In folk folklore, the tradition of rivers acting as obstacles enriches the poetic content. The

¹² Эшонкулов Ж. Ўзбек халқ оғзаки ижодида лес образининг мифологияк асослари ва бадий талқини. Филол. фан. номз... дисс. - Тошкент, 1996. - Б. 96.

¹³ Эшонкулов Ж. Фолклор: образ ва талқин. - Қарши: Насаф, 1999. - Б. 68.

water carried them away. An old woman, a widow, appears in front of Avazkhan. Introducing herself as her grandmother, she deceives and traps Avazkhan. Saqibulbul saves her by reciting a prayer from the book Ismi Azam and smelling the *turlig'yo*. Such a movement of artistic texture is often found in epic works. The motif of the heroes falling into a trap due to the trickery of old women gives a poetic expression to the struggle of winter with summer. It is worth noting that from the conversation of the heroes it is understood that although the drunken old woman's body has become somewhat damaged, her head has recovered. And Saqibulbul deeply regrets this. He says that you can't kill a witch without cutting off her head and crushing it.

According to ethnographer V.N. Basilov, "the historical foundations of the motif of a hero carrying his severed head in his hands or of a severed head rolling are associated with the cult of ancestors and ancient ideas about dying and resurrecting Gods"¹⁴.

Our ancestors believed that when a person or an animal dies, its soul remains in certain parts of its body. Archaic forms of animatic myths, based on these ancient ideas, are also expressed in the Avesta¹⁵.

The traditional ending of the epic also seems to have remained unchanged in a certain sense. The heroes are refined in trials and achieve their goals. The ending of the epic is based on brevity, like the beginning. The main idea of the epic was that Go'ro'g'li wanted to marry Avazkhan, hand over his place, and ask for his old age. Through the short excerpt given at the end, it can be seen that both Go'ro'g'li and Avazkhan achieved their goals.

The second part of the second chapter, entitled "Shomurod Bakhshi's Variant of the Nurali Epic", is devoted to the study of the characteristic features of this epic sung by the author.

The epic poem "Nurali", which is part of the "Gorugli" series of epic poems, is distinguished by its interesting plot, artistry and rich variety of events. For this reason, this epic poem is included in the repertoire of most Ustad Bakhshi. M. Mirzayeva divides the "Gorugli" genealogical epic poem into two parts, the epic poems of Gorugli's two adopted sons "Hasankhon" and "Avazkxon", and their children. The epic poem "Nurali" continues the genealogical lineage of the "Avazkxon" epic poem¹⁶. In fact, Nurali continues the lineage of Goruglibek's son Avazkxon, and is considered one of the best epic poems in the "Avazkxon" epic poem series.

Experts report that this epic is widely popular, mainly among the Bakhshi of Qashqadarya and Surkhandarya¹⁷. In particular, the folklore scholar A. Kakhhorov emphasizes that the oldest examples and primitive forms of the epic "Nurali" are directly characteristic of the Qashqadarya epic schools¹⁸. For this reason, the

performance of this epic is a special feature in the repertoire of representatives of the Qashqadarya and Surkhandarya epic schools.

The epic poem "Nurali" and its variants were recorded at the beginning of the 20th century by Bakhshi such as Fozil Yuldash o'g'lu, Togay Shoir, Umir Safarov, and Ruziyev Qo'zi. The manuscript of the variants of this epic poem is kept in the folklore archive of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan. The Fozil Yuldash o'g'li version of the epic poem has been published¹⁹.

Another version of the epic poem "Nurali" was recorded in an audio version by Nuriddin Aminjonov from the repertoire of Shomurod Bakhshi²⁰.

Shomurad Bakhshi learned this epic from his father, the poet Tog'ay²¹. The version of the epic "Nurali" begins with a description and description of Go'ro'g'li, like the traditional epics of the "Go'ro'g'li" series: "Oov, omon omonda, Taka tomonda, Chamblinib elida, Turkmaning belida Go'ro'g'li o'tdi. Dong'i Dog'iston ketdi, ovozasi olamni tutdi"²². The classification of Go'ro'g'li is given at the beginning of the epic through special emphasis and description. The beginning of this epic is distinguished by its richness of saj.

In the variants of the epic poem "Nurali", the plot is based on Nurali's dream of seeing a beautiful girl and his adventures as he falls in love with her. Each bakhshi's style of performance and expression is different:

"Sho'l kecha shu yerda yotdi. Erta-mertan tong otdi. O'midan turib Nuralixon bobosiga qarab, bir-ikki og'iz so'z aytib turibdi:

So'zima quloq sol, jonim, bobojon! 11

Qizlarning sarasi pari Marg'umon, 11

Shunday dilbar edi mening tushima"²³

The same incident is given in the Shomurad Bakhshi as follows: Go'ro'g'lining uli Avazxon, Avazxonning uli Nurali o'n to'rt yoshga kirgan, qayg'ular boshiga qo'ngan, oyni o'n beshi to'lgan. Shunda kelib, bobosiga qarab:

Jon bobojon, niyatimdi bajargin, =10

Ko'nglimdiya, bobojona, xushlagim. =10

Oyding o'n beshiya bugun to'lipti, =10

Bobojon, senana nevarang G'irottiya tilaba, =15

Tushidaya bir parini ko'ripti. =11"²⁴

It is evident that the expression in the doston sung by Shamurod bakhshi is somewhat simple and primitive. Academician T. Mirzayev comments on this: "When we examine the repertoire of the bakhshi from the Sherobod school of epic poetry, we encounter elements of relatively lower stages of epic poetry and less developed forms of artistic thinking"²⁵. Indeed, the language of the doston is quite archaic, and the expressions lack depth. Even the number of syllables in poetic

¹⁹ Nurali. Айгувчи: Фозил Ҳудлош Ғули. — Тошкент: Адабиёт ва санъат. 1989. — Б. 119.

²⁰ Nurali. Айгувчи: Shomurod bakhshi. Yozib oluvchi: Aminjonov N. Matnga ko'chiruvchi: Eganqulov K.

²¹ ЗУФА. Иив. — № 14800. Нурали. Айгувчи: Тоғай шоир Махмон Ғули.

²² Nurali. Айгувчи: Shomurod bakhshi. Matn 42-bet.

²³ Нурали. Айгувчи: Фозил Ҳудлош Ғули. — Тошкент: Адабиёт ва санъат. 1989. — Б. 119.

²⁴ Nurali. Айгувчи: Shomurod bakhshi. Matn 43-bet.

²⁵ Мирзаяев Т. Халқ бахшларининг эпик репертуари. — Тошкент: Фан, 1979. — Б. 62.

¹⁴ Басилов В.Н. Следы культа умершего и воскресающего божества в христианской и мусульманской антропологии // Фольклор и историческая этнография. — М.: Наука, 1983. — С. 145.

¹⁵ Журавев М. Нарзакулова М. Мирф. Фольклор ва адабиёт. — Тошкент: ЎзМЭ нашриёти, 2006. — Б. 16.

¹⁶ Мирзаяева М. Халқ достонларида туркумлик масаласи / Ўзбек халқ ижоди. — Тошкент, 1967. — Б. 59-65.

¹⁷ O'zbek folklori. Mirzayev T. va boshqalar. — Toshkent: Tafakkur bo'stoni, 2020. — B. 124.

¹⁸ Кяххоров А. Спещифические особенности писка дастанов "Келиной". Автореф. канд. дисс. — Ташкент, 1971. — 24 с.

lines is inconsistent. In contrast, in Fozil Yuldosh o'g'li's doston, the words are clear and comprehensible, the number of syllables in poetic lines is consistent, and the rhythm and meter of the finger measure are maintained. Nevertheless, the expression in Shomurod bakhshi's epic is intriguing and lifelike. The plot of this doston differs from the variants of the traditional "Nurali" doston. Typically, Go'ro'g'li, his sons, and grandchildren, regardless of which country they choose a bride from, take their brides, destroy that country, and return to Chambilbel with celebrations, achieving their goals. However, in Shomurod bakhshi's version, this tradition is broken. The reason is that the subsequent events, as a logical continuation of the doston, are connected to the epic "Sherali's Journey to India in Search of his Father", which recounts the adventures of Avazxon's second son, Sherali.

The development and appeal of events in the doston are also dependent on its system of characters. The character system in Shomurod bakhshi's version of the "Nurali" doston has a distinctive nature.

In Fozil Yuldash o'g'li's version of the "Nurali" doston, as well as in other known versions, the character of Ahmad sardor, who typically appears as a rival in the "Gorogli" cycle of doston, is not present. However, in Shomurod bakhshi's rendition of "Nurali", Ahmad sardor is considered one of the main characters. As in other doston, Ahmad sardor appears as an adversary harboring animosity towards Gorogli and his kingdom.

Another unique feature of the "Gorogli" cycle of doston is the presence of giant and fairy characters. The giant character is also present in Fozil Yuldash og'lu's version of "Nurali". In this epic, Kaykam dev is sympathetic to Nurali and protects him from Mahmudkhan's army. However, in Shomurod bakhshi's epic, the White Giant, Red Giant, and Black Giant (Qizil dev va Qora dev) are portrayed as Nurali's enemies. Nurali is intended to emerge as a hero by defeating giants, much like his grandfather and father did.

In Shomurod Bakhshi's epic poem "Nurali", the image of the gypsy is present, while in the epic poems of the "Go'ro'g'li" series, the image of the gypsy is almost absent.

The inclusion of the image of the gypsy in Shomurod Bakhshi's epic poem "Nurali" and its adoption as the main image indicates that the gypsies lived in the area where the bakhshi lived and that the gypsy lifestyle had an impact on the population of that place.

The artistic device of Shomurod Bakhshi's epic poem "Nurali" also differs from other variants. In particular, Shomurod Bakhshi's artistic skill is determined by the epic formula and the bakhshi's *bad'ha* in the content of the poem.

In conclusion, it can be said that Shomurod Bakhshi's version of the epic poem "Nurali" stands out from other versions with its original plot, system of images, and development of events. In particular, it is significantly different from the version by Fozil Yuldash o'g'li, which is considered artistically perfect.

The first section of the third chapter of the dissertation, titled "Literary Mastery of Shomurod Bakhshi", is named "Rhyme and Literary Repetition in Shomurod Bakhshi's Epics".

In the performance of doston, skilled bakhshi primarily rely on traditional epic formulas. The role of the epic formula in doston performance is immense. Folklorist Jabbor Eshonkulov comments on this: "The epic formula is the core of the epic. It ensures the oral nature and traditionality of the creation. The epic formula is the structure, the backbone of the epic. A bakhshi's ability to create his own formula while adhering to the epic tradition depends on the talent and skill of that bakhshi"²⁶. Indeed, during the performance of a doston, epic clichés serve multiple purposes: they showcase the bakhshi's epic talent, lay the groundwork for the bakhshi's improvisation as the events unfold, and act as a means to restore the bakhshi's epic knowledge in connecting various events. At times, bakhshi not only utilize traditional repetitions but also create new epic formulas for themselves. Shomurod bakhshi is considered one of such innovative bakhshi.

"O'yang'inni qo'yamana, zinama-ya bul zina" // "Oxshom jotib erta-sahar turgayman, Kecha ko'rgan tushinni erta bilan jo'rayman" // "Osmonniya ushi to'la farishta, farishtalar yir yuziga kelayimish har ishda" // "Xon hazratga Ali kuyov emasna, Jon bermoqqa jigiti polvon emasna" // "Manov dunyo olma ekan nor akan, Zimistonda cho'kib yotgan qor akan" // "Jannatga borganni piylilari kengmikan, Do'zaqqa borganni piylilari tormikan" // "O'tingdan aynalay oy bilan osmon, Abu Bakir, Ali, Umbari, Usmoni" such repetitions are considered epic formulas only in the epics of Shomurod bakhshi.

Professor Jabbor Eshonkulov says that the process of the emergence of epic formulas is directly related to the laws of language²⁷. From there, he divides epic formulas into three groups: epic formulas characteristic of a certain people's poetry; epic formulas characteristic of a certain school or several of its representatives; individual epic formulas. The epic formulas in the epics sung by the poet Shomurod belong to the second group, that is, epic formulas characteristic of a certain school or several of its representatives. The traditional metaphors used in the epic are characteristic of the representatives of the Chiroqchi school of epic poetry, the poet Shomurod and his father Tog'ay. They are not found in the Qamay, Shahrisabz, and Sherobad schools of epic poetry, which are associated with the epic poetry of southern Uzbekistan.

In folk epics, the sequential rhyming of lines plays an important role in conveying the state of characters, the heroes' journeys to foreign lands in search of a beloved, travel impressions, and moments of battle. Such rhyming in doston ranges from 7-8 lines to 30-40 lines, and sometimes even more. In doston, there are stanzas of seven, eight, and even ten lines.

The number of tirades in the epic poem "Ovsar dev bilan Gupsar dev" sung by Shomurod Bakhshi Togayev is 10, that is, the poet used poetic verses 10 times during the performance of the work. The total value of the epic poems is 393 lines. We conditionally divided the lines into 47 sections.

In particular, the first tirade in the epic, which expresses the words of Go'ro'g'li to Avaz, consists of 20 lines. It can be conditionally divided into four

²⁶ Эшонкулов Ж. Мирф ва бадий тафаккур. – Тошкент: Фан, 2019. – Б. 30.

²⁷ Эшонкулов Ж. Узбек фольклорига туш ва унинг бадий талқини. – Тошкент: Фан, 2011. – Б. 12–35.

stanzas. The rhyme scheme and the number of stanzas create a rather free appearance. The poetic part begins with the lines "Oyag'imdi qo'yamana, zinamaya bo'l zina, // Menga ixlas, mo'minlarga tag'in bermagin guna". Due to the phenomenon of parallelism, these lines forming the masnavi rhyme (a a) also exhibit a correspondence in the number of syllables and metrical feet. Specifically, each line, consisting of 15 syllables in total, can be divided into metrical feet in an 8+7 pattern.

In total, 25 rhyme compositions are used in the doston "Ovsar dev bilan Gupsar dev". In them, 58 words are used as consonants. More precisely, only in one place are four words rhymed in one stanza in the form of "o'ti // qoti // marti // jetti" in seven places, three words are used to create harmony.

For example, in the first composition the words "zina // guna // tanang," in the second composition the words "ulayman // turg'ayman // tilayman" so'zlari, oltinchi kompozitsiyada "zo'rig'a // oldig'a // eliga" appear at the end of the line and create harmony.

Also, in the seventh composition, the words "tuman-a // gumon-a // zamon-a", in the 12th composition "g'irotti // marti // davlati", in the 18th composition "Ali // hali // Xalij" are rhymed. In the remaining 17 compositions, two words rhyme with each other. If we talk about the order of rhyming, then in this doston, masnaviy rhymes in the form of *aa* are used 11 times. Rhymes in the form of *abc* *b* are referred to three times. In two cases, orders of the form *aaa* are used. Rhymes in the form of *abba*, which give rise to the quatrain, are also used in two places. Also, the number of rhymes in the order *abba* is the same. In addition, rhymes such as *abbb*, *abca* were also effectively used.

The second part of the third chapter analyzes "Shomurod Bakhshi's skill in creating images". Since epics and *terma* fully cover the social lifestyle of society, the system of images in them is both vital and complex and diverse. The image in epics and *terma* has a generalized character. The images in *terma* are formed on the basis of a description of a certain category of people, householders, officials, regions, districts.

The images in epics arise only on the basis of the epic knowledge, artistic thinking and aesthetic vision of the Bakhshi. The images in *terma* are vital, and these images do not have the same dynamics as in a work of art. The images inherent in *terma* are given only a tariff-classification and have a strictly positive character. However, the issue of creating images in *terma* on autobiographical, socio-political topics of Bakhshi is different.

Shomurod Bakhshi is no less than the master Bakhshi in creating images in his *terma* and epics. He has a unique style of creating images in *termas* and epics, which shows the uniqueness of his artistic skills and aesthetic views.

Each Bakhshi's repertoire contains *terma* that reflect his life and memories of his life. By performing *terma* of a biographical nature, the Bakhshi first introduces himself to his circle. By singing socio-political *terma*, he expresses his attitude to society and the system. In this regard, Shomurod Bakhshi also has a unique style:

Elimdan adashgan yolg'iz so'naman,
Bulbul bo'lib gul shoxiga qo'naman.

Nasib etsa, o'z yurtimda bo'laman,
Enasoyga dardim aytib jiladim.

Another significant term belonging to the work of Shomurod Bakhshi is called "Mekkamchol". This term is of particular importance due to its socio-political character. Bakhshi notes that "Mekkamchol" is actually a historical figure, namely Bakhshi's father, the poet Tog'ay, and one of the state leaders named Mahkam, who oppressed similar victims and participated in the repression of the former Soviet Union in the 1930s. Many people were repressed by his oppression.

Although there is no clear outline of the image of Mekkamchol in the term, it is clear what kind of person he is from the curse of the people.

Yigit o'lgur Mekkam chol,
Letibamni sindirding.
Otam olib beruvdi,
Letibamni sindirding.

Bakhshi creates the image of Mekkamchol in the image of people he himself oppressed and hated. Among the terms of Shomurod Bakhshi, the terms dedicated to the praise of the homeland and the motherland are also worthy of praise. Bakhshi's term dedicated to the Qashqadarya River describes the magnificent scenery of the oasis and its hardworking people, creating an artistic image of the Qashqadarya oasis.

Qashqadaryo – daryolarning sarasi,
Uni ko'rganlarning kelar havasi.
Kundan-kunga yurtim obod bo' lasi,
Chor taraftan mehmon kelib qo'nasi.

The epic skill and knowledge of bakhshi are manifested in the process of epic performance and improvisation. Shomurod bakhshi also possesses his own epic knowledge in this regard. In Fozil Yo'ldosh o'g'li's version of the "Nurali doston", Go'ro'g'li is depicted as follows: "In ancient times, Go'ro'g'li ruled as a bek, reigned in Chambil, and heroic beks came from every country to serve him. He brought Hasan Khan, son of Kholdor, from the land of Isfahan and adopted him as his son". Fozil Yo'ldosh o'g'li does not devote much space to the portrayal of Go'ro'g'li. However, in Shomurod bakhshi's version of the "Nurali" doston, special emphasis is placed on Go'ro'g'li's image, depicting him as an ideal character. As Academician T. Mirzayev noted: "In the epic, historical reality finds its expression in generalized images based on folk fantasy. It is dominated by a peculiar form of generalization - epic generalization".²⁸

"Ko'ring Go'ro'g'li mardni, dunyodan qo'rqmay o'tdi. O'ynatib G'irotni, beliga tortdi qilichday zo'r quvvatni. Ot jonivor tortayapti himmatni".²⁹ On the one hand, it seems appropriate to give Go'ro'g'li such a broad definition, because the epic belongs precisely to the "Go'ro'g'li" series, and, moreover, Nurali, as the successor of Go'ro'g'li, must continue his work. In this regard, it is correct to give a broader definition to the image of Go'ro'g'li. In Shomurod Bakhshi's epic "Ovsar

²⁸ Мирзаев Т. Халқ бахшиларининг элик репертуари. – Тошкент: Фан, 1979. – Б. 123.

²⁹ Nurali. Aytuvchi: Shomurod baxshi. Matn 42-bet.

Dev and Gupsar Dev", the image of Go'ro'g'li is also approached differently: "Shunda ko'ring Go'ro'g'li xon, Go'ro'g'li sulton, Go'ro'g'li sulton, bo'lgan olamga doston. Dushmanni ko'rsa qilar yer bilan yakson. Ko'ziga ko'rinnas oy bilan osmon". It seems that Shomurad Bakhshi considered Go'ro'g'li Sultan to be the basis of the epics belonging to the "Go'ro'g'li" series, and although the main character developing the events of the epic is different, he certainly gave a special place to the image of Go'ro'g'li at the beginning of the epic.

The peculiarity of the system of images in the doston of the "Go'ro'g'li" cycle lies in the presence of mythological images in them. In particular, mythological images such as fairies and giants are of particular importance in the doston of this type.

In the doston "Nurali" sung by Shomurod bakhshi, the image of a giant is also present in the plot of the doston "Ovsar dev bilan Gupsar dev". In the doston "Nurali", giants are symbolic images and are considered the embodiment of humanity's external enemies.

One of the traditional characters typical of the doston in the "Go'ro'g'li" cycle is the fairy maiden. Generally, the fairy character serves as a key plot device in the "Go'ro'g'li" cycle doston. Go'ro'g'li and his successors display heroism and experience new adventures under the pretext of searching for fairies.

In conclusion, it can be said that Shomurod bakhshi, while continuing the traditions of the ancient Chiroqchi school of epic poetry, employed his individual improvisational skills to breathe new life into each character he portrayed.

CONCLUSIONS

1. The improvement and development of the art of epic poetry are directly linked to the performance of *bakhshi* and their creative activity. In a particular region, the art of *bakhshi*, which traditionally embodies the melody and performance characteristic of that area and is passed down from master to apprentice, forms schools of epic poetry. Each school differs from others in its performance style, attention to music, repertoire, epic mastery, and improvisation, and is named according to the territory where it developed.

2. The identification of epic schools in Southern Uzbekistan, the study of the history of *bakhshi* schools, and the work of *bakhshi* began in the 1920s under the leadership of folklorist H.Zarifov. During these years, the Sherobod, Shakhrisabz, and Qamay epic schools of Qashqadarya-Surkhandarya were identified, and numerous epics and terms were recorded from prominent representatives of these schools, such as folk bards Abdulla shoir Nurali o'g'li, Mardon shoir, Berdimurod shoir, Murod bakhshi Xujayor o'g'li, and Abdukarim Juyruq. The Chiroqchi school of epic poetry, which has traditionally continued its activities to this day, was not studied as a separate school until the 1960s and 1970s. This school was first identified by V.M. hirmunsky and H.T.Zarifov; however, it became known to scholarship as part of the Shakhrisabz school of epic poetry in relation to the poet Abdulla Nurali o'g'li, who was actually raised and became a *bakhshi* in the Chiroqchi school of epic poetry. This conclusion was reached because the

expedition led by H.Zarifov first encountered Abdulla shoir, and his entire repertoire was recorded.

3. The Chiroqchi school of epic poetry is one of the ancient schools, possessing its own performance style, music, and epics. This school was formed in the 16th-17th centuries and flourished from the early 19th century. The founders of the school, master *bakhshi* such as Rustam shoir, Xolnazar shoir, Iskandar shoir, Rajab shoir, and To'ra shoir, taught the traditions of Chiroqchi epic performance to representatives of the next generation - Eltoy shoir, Mahmon shoir, Mardon shoir, Tog'oy shoir, Edoga and Yo'ldosh shoir. The fourth generation of this school includes Shomurod bakhshi, Ergash shoir, Ushonqul shoir, Ahmad shoir, and Yodgor bakhshi.ch

4. One of the prominent representatives of the Chiroqchi school of epic poetry is Shomurod bakhshi, who, continuing the performance tradition initiated by his ancestors and teachers, holds a significant place in epic poetry. He became renowned among the people for skillfully performing the epics of the "Go'ro'g'li" cycle, which he learned from his father Tog'ay shoir and other masters. He also earned respect among the people for the vitality and artistry of the terms he created. Shomurod bakhshi's mastery in epic poetry is directly manifested in the variants of the doston "Ovsar dev bilan Gupsar dev" and "Nurali", which are in his repertoire. Both doston are of particular importance due to their originality, unique performance style, and artistic merit.

5. The variant of the epic "Nurali" by Shomurod bakhshi stands out among the epics of the "Go'ro'g'li" cycle due to its wealth of unique events, novelty of characters, and distinctive artistic structure. Notably, it differs significantly from the version by Fozil Yuldosh o'g'li, which is considered artistically superior among "Nurali" variants. This version fully preserves the traditions of the Surkhandarya-Qashqadarya school of epic poetry. As experts point out, the epic contains ancient and primitive elements. The language of the epic is pure, characteristic of the Chiroqchi school of epic poetry in Qashqadarya region, simple and rich in dialectal words. The epic incorporates the customs and unique characteristics of the inhabitants of the region where the *bakhshi* lived. The epic's mastery is evident in its traditional imagery, motifs, linguistic features, and plot structure.

6. The epic "Ovsar dev bilan Gupsar dev", part of the "Go'ro'g'li" cycle in Shomurod bakhshi's repertoire, is unique as it is not found in the works of other *bakhshi*. The epic belongs to the "Go'ro'g'li" cycle, and the *bakhshi* states that he learned it from his father, the poet Tog'ay. Its plot and characters differ considerably from traditional epics. The epic shows a strong influence of Uzbek folk magic tales, and its formation can be traced back to these tales. Even the epic's heroes retain fairy tale-like characteristics. Fairy tale elements are also evident in the plot development. This is why this epic is not found in other *bakhshi* repertoires. The complete performance of the epic was recorded from Shomurod bakhshi by Nuriddin Aminjonov and is kept in U. Hakimov's personal archive.

7. In the doston "Ovsar dev bilan Gupsar dev", characters such as Avaz, G'irko'k, Soqbulbul, Yunus pari, Misqol pari, and forty young men from the

“Go’ro’g’li” cycle of doston is present, and the events are based on Avaz’s adventures in search of Masqa pari. The hostile positions of Ahmad sardar, Asad, and Shodmon the marksmen in the doston are not very noticeable. Devils (devs) and witches (mastons), characteristic of fairy tales, are introduced as Avaz’s rivals. In the poetic part of the doston, there is no consistency and uniformity in stanzas and syllables as seen in traditional doston.

8. Shomurod Baxshi, with his performance style, voice, and artistic skill, is considered a baxshi who holds a distinct place in the Chiroqchi school of doston performance. The unique form, artistic structure, rhymes and repetitions, and system of images in the termas and doston in his repertoire, when studied scientifically, help to determine the individual skill and aesthetic views of the baxshi.

9. In the doston from Shomurod baxshi Tog’ayev’s repertoire, the use of root rhymes is not common. At the end of lines, words belonging mainly to the verb category are used as rhyming words. Rhyming lines do not always create cohesion. As a result, fragmentation occurs in the poetic parts. However, the perfection in performance conceals such shortcomings.

10. The main criterion determining the artistic skill of a bakhshi is his mastery in creating characters. In this sense, Shomurod bakhshi has his own style in character creation, which can be studied on two bases: first, the characters in the bakhshi’s termas and the bakhshi’s skill in creating them. Second, tradition and improvisation in the creation of epic heroes in the bakhshi’s repertoire. The characters in the termas created by Shomurod bakhshi have both realistic and symbolic qualities, serving to express the bakhshi’s difficult past and attitude towards society. Notably, the characters of Biyigul and the bureaucrat Mahkam in the “Mekkamchoi” terma stand out for their realism.

11. In performing doston, Shomurod bakhshi continues the traditions of the Chiroqchi doston school, applying the epic knowledge he learned from his father and teachers in his approach to characters. As such, characters like Go’ro’g’li, Avazkhan, Nurali, and Ahmad sardor are common folklore figures, and the bakhshi’s improvisation and aesthetic perspective come into play in creating their personalities, describing them, and portraying their heroism. In Shomurod bakhshi’s doston, one can see the distinct place of each character formed on the basis of his aesthetic views.

НАУЧНЫЙ СОВЕТ DSc-02/30.12.2019.Fil.46.02 ПО ПРИСУЖДЕНИЮ
УЧЁНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ
ИМЕНИ АЛИШЕРА НАВОИ

ЭГАМКУЛОВ КАМОЛИДДИН САМАД ОГЛИ

РОЛЬ ЧИРАКЧИНСКОЙ ШКОЛЫ ЭПОСА В ИСКУССТВЕ БАХШИ
ЮЖНОГО УЗБЕКИСТАНА И ТВОРЧЕСТВО ШОМУРОДА БАХШИ

10.00.08 – Фольклористика

АВТОРЕФЕРАТ

диссертации доктора философии (Phd) по филологическим наукам

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована за номером В2023.3.PhD/ГН3935 Высшей аттестационной комиссии.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации на трех языках (узбекском, английском, русском) (резюме) размещен на веб-странице Научного совета (www.tai.uz), а также Информационно-образовательном портале «ZiyoNET» (www.ziyo.net.uz).

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Узбекистана имени Низами

Защита диссертации состоится "6" октября 2025 года в 11.00 часов на заседании Научного совета DSc.02/30.12.2019.Fil.46.02 по присуждению учёных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан. (Адрес: 100060, Ташкент, проезд Шахрисабзский, 5. Тел.: (99871) 233-36-50; Факс: (99871) 233-71-44; Э-почта: uziafi@academy.uz).

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан. Адрес: 100100, город Ташкент, улица Зейлилар, 13. Тел.: (99871) 262-74-58.

Автореферат диссертации разослан "23" сентября 2025 года.
(Протокол реестра рассылки 3 от "23" сентября 2025 года.)

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в раскрытии роли Чиракчинской школы эпоса в искусстве бахши Южного Узбекистана, определении особенностей, исполнительских традиций данной школы, жизненного пути и творчества видного представителя этой школы – Шомурода бахши, его стиля исполнения, художественного мастерства, отличий и сходства с представителями других эпических школ и исполнительских традиций.

Объект исследования. Объектом исследования служат терма, записанные из уст Шомурода бахши, аудиоварианты исполненных им эпосов «Дивы Овсар и Гулсар», «Нурали», «Алпамыш» и отрывки из других дастанов.

Предметом исследования является выявление терма и дастанов, исполненных представителями Чиракчинской школы эпоса, общих и индивидуальных особенностей терма и дастанов данной школы, являющихся основными объектами эпосотворчества, определение их поэтики, народности, системы символично-поэтических образов, выражающих национальный колорит.

Научная новизна исследования заключается в следующем:

выявлена роль Чиракчинской школы эпоса в эпосотворчестве Южного Узбекистана, указаны, определены творческие традиции этой школы, индивидуальное мастерство бахши, общие и отличительные черты с другими школами эпоса;

научно изучены самобытность, эпическое исполнительство и художественное мастерство творческого наследия Шомурода бахши;

выявлен дастан «Дивы Овсар и Гулсар» из цикла дастанов «Гороглы», раскрыты художественные особенности, традиционность, система образов поэм;

системно научно изучены творчество видного представителя Чиракчинской школы эпоса – Шомурода бахши, рифма и художественные повторы в дастанах, исследовано мастерство бахши в создании образа.

Внедрение результатов исследования. Научные результаты и заключения (преимущественно, опубликованные статьи и тезисы) диссертации Эгамулова Камолитдина Самад оглы на тему «Роль Чиракчинской школы эпоса в искусстве бахши Южного Узбекистана и творчество Шомурода бахши» при необходимости использованы в реализации инновационного проекта П-402104474 «Создание мультимедийной электронной платформы bolalagadabiyoti.uz и её мобильного приложения», выполненного в 2021-2022 годы в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои. В результате, научно-теоретическая концепция проекта насыщена новыми размышлениями.

Научные результаты и заключения (преимущественно, опубликованные статьи и тезисы) диссертации Эгамулова Камолитдина Самад оглы на тему «Роль Чиракчинской школы эпоса в искусстве бахши Южного Узбекистана и

E'LON QILINGAN ISHLAR RO'YXATI
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shaxsiy ma'lumotlar
ilmiy ma'lumotlar



shaxsiy ma'lumotlar
ilmiy ma'lumotlar