

THE IMAGE OF A HISTORICAL PERSON AND ITS EPICAL INTERPRETATION

Dr. Achilov N.K.,
Karshi State University, Uzbekistan
E-mail address: nasim.ochilov@mail.ru
Tel. (+99893) 903 40 27

ABSTRACT:

The article provides a comparative analysis of the performance of historical epics in the repertoire of bakhshis of Uzbek folk epic schools, the peculiarities of the epics, the plot and motives, the epic mastery of bakhshis in the transformation of the historical image into a traditional type. The continuation of the poetic expression of historical reality and the image of individuals in the teacher-student tradition, the role of epic mastery and performance in the performance of epic schools and students are analyzed from a comparative typological point of view. Theoretical substantiation of the fact that live oral performances are an important factor in the continuation and preservation of generations is shown by the analysis of the epics "Shaibanikhan" and "Aychinar" written from the repertoire of the Polkan shair and Kadyr Bakhshi. The role of the epic tradition in the popularity of historical figures such as Shaibanikhan and Babur, who played an important role in the socio-cultural development of the people, the scientific theoretical conclusions about the factors of strengthening individual creative methods as a result of the influence of bakhshi literacy on epic memory and knowledge. The image of the historical figure and its ideological and literary features are studied in the epic.

Keywords: bakhshi, epic performance, schools of epos art, historical epic, plot, motif, image, epic memory and knowledge, epic tradition.

INTRODUCTION:

Historical epics, which exist in the epic traditions of epic schools, artistically depict the events and personalities that took place in history on the basis of epic laws. A special type of Uzbek folk epics is historical epics, the ideological basis of which is the literary expression of historical events and epic depictions of historical figures. The issue of historicity is one of the important factors for the folklore of all peoples, and for folklore works, historicity is one of the historically formed and changing features of the literary reflection of the history of the people. The question of historicity and historical reality is evaluated in folklore works in terms of the principles of generality and specificity. Because in each performed, created folklore works, important events in the socio-economic and everyday life of the people are the essence of the historical period, as well as the literary reflection of the image of historical figures at the turning points in the fate of the people. For this reason, the historical generalization that is part of any genre influences the artistic means and methods of the genre in the description of events. There are also works in historical genres that depict historical reality and the lives of individuals with generalized historicity, in which historicity event is expressed in the shell of folk fantasy, epic poetics. In other words, "When historical names enter the epic, their owners obey the laws of epic poetics and become epic characters" [1; 102].

While historical realities and images of individuals exist in a realistic way, they are literally reflected at the level of generalization

type for the epic. While historical epics depict events in history, subordinating the activities of individuals to the laws of the epic, not all historical periods and individuals create a historical type and typical environment, but only generalize as an artistic image the period and individuals who are an important turning point in the history of the people. "In them, the historical truth is intertwined with the myth, the fact with the literary creature, that is, in such works the concrete historical reality is given a new meaning, peculiar to folklore" [2; 110]. At the same time, their theme, images, ideological purpose are connected with the struggles in a specific historical context.

It is known that the emergence of a historical epic is a process associated with the occurrence of great social events in the history of the people, which deserve to be reflected in a major epic genre, and the existence of the power of literary thinking of the people. In all the periods in which these two things exist, a historical epic is created, and it is gradually varied and performed in lively oral traditions. We consider such a case on the example of the historical epic "Aychinar" written from the repertoire of Kadyr Bakhshi. There is a feature of typification of the epic reality related to the life of Babur within the framework of folk poets and schools of epic poetry, which is popular in live performance within the laws of the epic. The epic can be included in the historical-fiction type of historical epics according to its plot, social content, the nature of the images and the possibilities of the image. In "Aychinor", the Shaibanikhan and Babur, although Bobur's journey to Afghanistan and his respect for the people have a number of historical features, some of their actions and deeds are depicted in the legendary adventure. So, in these epics, the epic reality has a semi-historical, semi-mythical character.

The epic "Aychinar" was written and published by folklorist A.Kahharov [3]. The

opinion of the folklorist A.Kahharov, who first wrote and prepared the epic for publication, in his paper "On the epic "Aychinar" kept in his personal archive" is even more characteristic: "In July 1965, we wrote the epic "Aychinar".... At our request, in 1976, the Kadyr shair himself wrote the epic "Aychinar". This book was prepared on the basis of this manuscript (the previous one also had a tape recorder and a copied manuscript. He did not pay attention to it). Kadyr shair shortened some episodes in this copy and added others" [4]. It is clear from the scholar's instructions that in addition to the events of the epic, Bakhshi recreated it on the basis of processing. When recording works of folklore, the most reliable scientifically based methodological approach is to put on paper a sample of what is being said at the time of their performance. Because the bakhshi says it himself and repeats it himself, adding additions to the text, as well as some episodes, leads to changing them at will. According to the scholar, in the second case, Kadyr bakhshi expressed the structure of the verses in the poetic forms of the epic in a rigid form, which explains the peculiarities of the written literature. It is only with the help of these ideas that it is necessary to understand that written thinking had a significant impact on folklore in the 1960 years and 1980 years, when such a process took place.

MATERIALS AND METHODS:

We do not have full information about the traditional preservation of the epic, which describes the life and work of Babur. But in the epic, bakhshi says his heard from his grandfather Turdi poet in his youth:

Bu dostonni yoshlikda
Turdi shoir aytgandir.
Shundan beri yodimda
Yo'qolmasdan qolgandir [5; 128].

(English: This epic is young
The poet stood up.

I remember since then
Probably not lost.)

So, it is clear from this opinion in the conclusion of the epic that in the living oral traditions of South Uzbekistan there was an epic about Babur. The fact that his version performed in the oral tradition is incomplete, and that Kadyr bakhshi himself has not mastered it in his repertoire, in a sense, the style of description typical of the written literature in relation to the tradition is noticeable in the epic. The events related to Babur's departure from Samarkand to Afghanistan were also performed in the repertoire of the bakhshis of the Kurgan school of epic poetry. Because when you compare the events of the epic "Shaibanikhan" in the repertoire of the bakhshis of the Kurgan school of epic poetry with some episodes from the repertoire of Kadyr bakhshi, the differences are noticeable. Shaibanikhan, written by a Polkan shair, was published in two epics as an example of a traditional epic [6].

The epic "Shaibanikhan" is a complete work on the fate of Khurshiday. It acquires tradition in accordance with all the requirements of the epic. The Polkan shair emphasizes that he learned it from his teacher Jassak bakhshi and said so according to what he had learned. "Jassak bakhshi used to say that, he said "If I learn again, it is obligatory for the master to say, and if I do not say so, it is obligatory to leave. I say as I have learned" [7; 5]. It is also evident that while the epic continued in the living oral traditions, the bakhshis assimilated and enriched the repertoire of the epics they had learned from their masters. Their methods of performing epics based on written sources or fairy tale plots are among the events that took place in later periods. The fact that Polkan shair learned from the poet's teacher and performed it in the same way also proves our point.

While describing the main participants in the beginning of the epic, Khoja trader also comments on the merchant and his daughter Khurshiday. The events surrounding the fate of Khurshiday played an important role in the epic. Although Bavirkhan and Sheyvalikhan exist as historical figures, in the epic they are epic symbols, not historical figures. In the epic, Bavirkhan is portrayed as a degraded figure because he followed the path of oppression. After all, a voice from the earth prophesies: "Bavirkhan, run away, you are dead", "You have been struck by the moth of this state", Sheyvalikhan on the other hand, is a new epic force that has overcome oppression and violence in the epic. He is portrayed not as a ruler, but as an epic emblem of justice. The epic "Shaibanikhan" is one of the works that vividly demonstrates the literary features of the work of the great representatives of the Kurgan School of Epic, such as Jassak, Polkan" [8; 36].

Although the traditions of the epic school of epic poetry were created in the ways of performance, the depiction of historical reality and the activities of individuals has not been formed to the level of perfection. A vivid example of this can be seen in the connection of the plot with the fate of "Khurshidoy". The epic "Khurshidoy" unites with "Shaibanikhan" as a whole epic. In heroic and romantic epics, epic heroes, whose actions are based on many years of experience, have been continuously performed in lively oral traditions. Sung within all epic schools. Epics about historical reality and personalities were not so popular in live oral performances. This is evidenced by the fact that the samples of the epic that have come down to us are connected with "Shaibanikhan". Although the epic "Shaibanikhan" is a classic example of Uzbek folk historical epics, it is the least widespread in the repertoire of bakhshis. That is why it was written only by a Polish poet. Probably because the epic is not widespread in the repertoire of bakhshis, its

language is not fluent and rich" [9; 70]. While the scholar's emphasis on the one hand seeks to substantiate the view of the epic from a general textual perspective, the second and main feature is that "singing historical events and historical figures is not the task of the epic, epic poetics is not mature enough to solve such tasks" [10; 102]. In general, it is noteworthy that the epic "Shaibanikhan" written by the Polish poet is an example of a traditional epic on a historical theme.

In the epic "Aychinor", written from the repertoire of Kadyr bakhshi, we see a combination of tradition and individual creativity. At first glance, the epic has a separate plot and compositional completeness, but "Shaibanikhan" and its components seem to be ideologically similar to the events of "Khurshiday". Although Kadyr bakhshi notes that he learned the epic from the poet Turdi in his youth, there are similarities in the fate of Aychinar and Khurshiday. In "Khurshiday" the Baston Eshan is the leader in creating conflicts, in "Aychinar" Nazarbay plays the same role. "The depiction of heroes in the events of the epic, their choice as the main character, especially the events in which the two rulers are represented as two different characters, ideologically connects the epic" [11; 85]. For example, in the case of Khurshiday, Babur is the main decisive figure in the actions of Shaibanikhan and Aychinar. Therefore, it should be noted that Kadyr bakhshi must have read and mastered the Polkan poet's version. But bakhshi pays special attention to the image of Babur in the epic. Although Babur is not involved in all the events of the saga, he is portrayed as a just king in important places, in crucial situations, a ruler who values patriotism, honesty, love and devotion, as well as a ruler who condemns vile targets such as ignorance, selfishness, deceit, dishonesty, treachery. The main purpose of the epic is to show such qualities in Babur. Character traits

of Babur Mirzo are revealed in the course of events in disputes and relations with Nazarbay, Kaysar, Shaibani, Aychinar and others.

Although Babur is not physically involved in all the events, but spiritually he is seen in the events. Initially unable to fulfill the conditions set by Aychinar, Nazarbay encountered Babur when he went to Kattapoi for help, according to the people. "A young man is sitting in a net. At the beginning there is a turban with a golden crown, on it there are striking tones. His eyes are like the eyes of a lion, and his eyes are like the eyes of a lion" [P. 40]. When Babur sincerely asked Nazarbay about his situation, he said that he was a stranger and wanted to marry a widow, and the widow said to his wife: Let him bring it with him" [p. 43], and everyone is amazed when he says that he is not able to fulfill this condition. But when the very sensitive, intelligent, vigilant and intelligent Babur asked the Nazarbay's age:

Mol yig'ibsan nega aql yig'mading,

Shu aqlman kelib bizni aldading,

Teng-tengiga, tezak ola qopiga,

Degan so'zni qariganda bilmading [p. 44].

(English: Why don't you make up your mind,

You came to my senses and deceived us,

Peer to peer, peeled,

You didn't know the word when you were older) – he explains the meaning of Aychinar kalin. Babur realizes that in the thick of Aychinar, the peculiarities of a man's life are enigmatic. That is why Babur said that ten sheep are ten years old, twenty wolves are twenty years old, a young wolf is twenty years old, a wolf is twenty years old, a wolf is twenty years old, a wolf is twenty years old. in his fifties he plays like a stallion, in his sixty-five he falls into the state of an ox, in his eighties he is no different from a sarka, and in his ninety years his life ends, he has to make a coffin out of wood and take it to the lahad. He admires the mind of the girl who made such a condition. He dreams of becoming such a minister, and

angrily replies to Nazarbay: "Of course, these puzzling terms used in the epic are a case of the Kadyr bakhshi's creative approach to the description of events.

RESULTS AND DISCUSSION:

It is known that a number of episodes in the epic "Aychinar" are similar to the events in the epic "Shaibanikhan". For example, in "Shaibanikhan" there is a condition that Shaibanikhan calls Babur to Siyab and throws him more than three times the ashik (ashik is the thing, which used national game), and whose ashik ever falls good the city Samarkand will belong to one of them. Sheibanikhan was also lucky in the game between Sheibanikhan and Babur. He forces Babur to leave Samarkand.

Many traditional epics have a conditional motive. The hero achieves his goal only if he fulfills the condition. On the contrary, if the condition is not met, the goal will not be achieved. For the law of the epic, this certainly fulfills a certain symbolic expression. In the Polkan poet's version, such a situation is resolved in favor of the epic hero Shaibanikhan. This is the law for a traditional epic. In the epic "Aychinar" this image was formed by the Kaysar minister. Explained through the game of fate. The fate of the country is decided on the basis of throwing a ashik into the drum of ashik, which was made by the treachery of Kaysar. The minister said, "If Shaybani is lucky and the ummah of the ashik stays, then what will we do? We will leave in silence and give the country to Shaybani." And All worker of Saray are agreed for it. Babur's three-time ashik stood in the crowd. "Babur nodded his head and thought, and then said to his beys: - "My dear friends, now, get the luggage ready, we'll leave early in the morning" [p. 67].

In the events of the epic "Aychinar" two rival rulers stand on both banks of the Amu-Darya and ask questions. The question and

answer takes place in a mysterious way that only two rulers understand. Babur asks Shaybanikhan three questions. Babur said, "I have one thing in my right hand. What is that?

Shaibanikhan thought and said, "It's called Kurut".

- I have one thing in my left hand: one round itself, a thousand rounds inside, what is it?

Sheibanikhan said the same thing: "If it were not for the pomegranate." "That's right" said Bobur.

- "Now I have one last question for you: What causes a tree to shake?"

- The shaking of the tree is due to the effects of the worm that came out of it.

- "You're right, Shaibani" said Babur, "why don't you chase us now?" [p. 72-73].

Commenting on this image in the epic, M.Murodov and A.Ergashev come to the following conclusions in their research. "In this case, bakhshi does not use the method of defending one and condemning the other in the image of the question and answer of a person who is fiercely hostile to each other. Maybe both look like brave, broad-minded, thoughtful people. If Babur's courage is seen in acknowledging his mistake, in realizing his guilt, it is reflected in Shaybani's saying that he will not pursue you after Amu-Darya. Shaybani knows what the young Babur did not know" [12; 364]. According to the researchers, the bakhshi communicates with the opinions of the two rulers about the relationship of the two, rather than disparaging one through the question and answer. According to the law of the epic, the epic emblem, i.e., two rivals, is not necessarily depicted in the same way. Even in the epics that exist in the traditional performance process, one of the two rival rivals must prevail over the other. Because the belief of the people, the hero in his imagination, must win. For this reason, Shaibanikhan wins in the

Polkan poet. Even his victory is supported by patrons with divine power. Kadyr bakhshi approached this situation freely based on his creative ability. Such cases are to be found in many places in the texts of the epic.

In the events, when Babur senses the traitor and finds no reason to arrest and punish him, Aychinar catches the treacherous minister Kaysar, and exposes his betrayal of Babur. Aychinar and Babur come face to face at this place and hold the brothers and sisters. At the same time, Babur, whose leg was cut off from the soil of the country, is in deep distress. This is described by the poet's words to Aychinar as follows:

Qo'ynimdagi oltinim,
Ilon bo'lib o'rladi.
Belimdagi kamarim
Ushlamoqqa to'r oldi.
Do'st deb kosov ushlasam,
Dushman bo'ldi o'zimga [p. 83].
(English: My gold in my hug,
He rose like a snake.
My waist belt
It has a fishing net.
If I hold a cup as a friend,
I have an enemy to myself)

The epic ends with the victory of the original heroes. Although Kadyr bakhshi uses some of the passages in this epic, the details of which are typical of the written literature, but he also makes appropriate use of the performance features that are characteristic of the structure of traditional epics. In particular, the portrait of the heroes, the use of sajs, literary means, folk expressions provide a dramatic movement of the events of the work. In bakhshi's depiction of Aychinar fighting with Shaibanikhan's troops, weakening and riding on Tarlon, the horse's movements are described in a poem of four hundred and twenty-six verses, which are distinguished by their artistic depiction of certain actions and mental processes.

Ketayotir Tarlon bo'z
Kunduziyu kechalar,
Shamoliga yotadi
Yo'l boshida archalar [p.102].

(English: Tarlon is leaving
Day and night,
Lies in the wind

Spruce trees at the beginning of the road)

U.Utaev and Atayar, M.Murodov, A.Ergashev also commented on the epic and some ethnographic details used in it, the features of the ceremony [13; 369]. In particular, the epic describes Nazarbay's approach to Babur:

BOSIB KETGAN IZLARI:

Ko'k munchoqday tizilib, **(English:** His tracks, Arranged like a blue bead) – The attitude of scholars to this verse, and their observations in their analysis of religious views related to folk customs and traditions, are noteworthy. While the epic "Aychinar" has been performed as a special type of historical epic in the repertoire of Kadir bakhshi, in the live process today, his students are performed by talented artists such as Muhammadali bakhshi (14). In particular, in the process of reciting the epic, bakhshi mentions that he learned it from his teacher Kadyr bakhshi:

Qo'lga soldim dutorim,
Do'mbiramni chertayin.
Qodir ustoz dostonidan
Ikki og'iz aytayin.

(English: I got my dutar,
I'd like to play my dumbira.

From the epic of the Kadyr master

Let me tell you something) – as he begins the epic, he gives an epic space description. Although the events of the epic give the content of the performance of the Kadyr bakhshi, the word image, episodes, the level of perfection inherent in the heroes is shallow, does not give the skill of the Kadyr bakhshi in art. In many places he violated the

ways and means his teacher had told him. Nevertheless, the epic "Aychinar" is still performed by the students of Kadyr bakhshi.

CONCLUSIONS:

Although the epics performed on the historical theme within the framework of all-Uzbek epic schools are lacking in the heroic and romantic genres, they are notable for their artistic depiction of historical realities and personalities, and the epic's traditional performance style. In the structure of Uzbek folk epics there is a special place and significance of historical epics, as well as in the epic "Aychinar" in terms of the nature of the description of specific events and facts in history, its distinctive feature in terms of the level of documentary. The literary interpretation of the image of a historical figure in the epic can be seen in the following places.

First, the epic is distinguished by the fact that it is performed in the style of epic traditions, its plot, motives and means of expression are perfectly epic.

Second, the epic depicts two historical figures who are rivals in terms of epic legitimacy. But Kadyr bakhshi is portrayed not as a rival power to Shaybanikhan in order to show Babur's just ruler, enlightenment and human qualities, but as a person who learned his enemies with his help. At the same time, it is felt that the bakhshi has an individual creative approach to the epic tradition.

Third, in the epic, the fact that Babur is described not as a historical figure, but as a generalization type peculiar to the laws of the epic, shows the poetic skill of the bakhshi.

Fourthly, on the basis of Kadyr bakhshi's epic mastery, the epic "Aychinar" was written by Babur's leadership, creative ability, and human qualities continue to serve today's generations as an epic example.

REFERENCES:

1. Propp V.V. Folklor i deystvitelnost. – M.,1976.str.102.
2. Mirzaev T. Xalq baxshilarining epik repertuari. – T.: Fan, 1979. 110-bet.
3. Oychinor. Doston. Aytuvchi Qodir baxshi Rahimov. Yozib olib nashrga tayyorlovchi A.Qahhorov // O'XI. Ko'p tomlik. – T.:1987. Misollarni ushbu dostonidan olib sahifasini qavs ichida ko'rsatamiz.
4. Qahhorov A. "Oychinor" dostoni haqida. Maqola shaxsiy arxivimizda saqlanadi.
5. Oychinor. Doston. Aytuvchi Qodir baxshi Rahimov // Oysuluv. O'XI. Ko'p tomliqi. – T.: "G'afur G'ulom, 1984. 128-bet.
6. Shayboniyxon. Aytuvchi Muhammadqul Jomrod o'g'li Po'lkan. G'ozi Olim tahriri ostida. – Samarqand, 1928; Xurshidoy. Doston. Aytuvchi Muhammadqul Jomrod o'g'li Po'lkan. Yozib olib nashrga tayyorlovchi Hodi Zarif // Oysuluv. O'XI. Ko'p tomlik. – T.: "G'afur G'ulom, 1984.
7. Shayboniyxon. Doston. Aytuvchi Po'lkan shoir. – Samarqand.: O'zbekiston davlat nashriyoti, 1928. 5-bet.
8. Qo'shmoqov M. Baxshilar xazinasi. – T.: G'afur G'ulom, 1981. 36-bet.
9. Jumanazarov U. O'zbek fol'klori va tarixiy voqelik. – T.:Fan, 1991. 70-bet.
10. Propp V.V. Folklor i deystvitelnost. – M.:1976.str.102.
11. Ochilov N. Baxshichilik san'ati va epik repertuar. – Toshkent: Fan, 2020. 84-bet.
12. Murodov M., Ergashev A. Alpomishnoma. 1-kitob. Surxondaryo talqini. – T.: Mehnat, 1999. 364-bet.
13. O'taev O., Otayor. Dunyoga tengdosh xazina. – T.:1992; Murodov M., Ergashev A. Alpomishnoma. 1-kitob. Surxondaryo talqini. – T.: Mehnat, 1999. 369-bet.
14. Oychinor. Doston. Aytuvchi Muhammadali baxshi. Dostoning qo'lyozma nusxasi N. Ochilovning shaxsiy arxivida saqlanadi.