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Artistic Interpretation of the Image of the Epic Creator

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Abstract

The word “bakhsbi” has been used to express different meanings such as priest, qalandar, surgeon, soothsayer, secretary, accountant, teacher, enlightener. However, among the peoples of Central Asia, bakhsbi means an epic performer, an artist who sings and recites songs and epics from memory, and passes them down from generation to generation. It is not for nothing that our farmers such as Fazil Yoldosh oglu, Ergash Jumanbulbul, Polkan, Islam Nazar oglu are called “poets”. These bakhsbis were Chechen bakhsbis of our country. The epics, which are a high example of the art of words, were sung by such folk singers. This tradition continues to this day. These epics sung by the Bakhsbis differ from the epics that are examples of written literature in these aspects, that is, they are learned orally, they are performed orally, and they are passed down orally. These epics change with each performance when they are sung by the performer, the Bakhsbis. Because the show is based on the law of live performance. In order to understand the essence of the epic art, that is, the epics sung by the Bakhsbis, it is necessary to have a complete idea of the art of Bakhsbi. We can learn about the Bakhsbis from the epics they sang. Examples of epic creations such as “Alpomish”, “Goroghli”, monuments such as “Dada Korqut Kitobi” mention the image of Bakhsbi. Khorzam embodies the character of Bakhsbi in ‘Ashiq turkum dostonlari’ and “Ollanzar Olchinbek” epics. Therefore, the issues of artistic interpretation of the image of Bakhsbi are one of the topics that need to be studied and researched. This article talks about the artistic interpretation of the image of the epic creator in folk epics.

Keywords: *Epic tradition, orality, variation, tradition of teacher and disciple, image of bakhsbi, artistic interpretation of image of bakhsbi, issues of comparative folklore studies.*

Introduction

We are on the threshold of a new century. At the beginning of the hundred years, there will be great changes in the social, political and cultural life of the society, there will be a renewal in thinking and consciousness. This renewal will not happen by itself, nor will it pass easily. Usually such changes take a long time to prepare. That is why, by the beginning of the 21st century, the attention to national values and human spirituality is increasing more and more. The renewal process of our spirituality is undoubtedly determined by the extent to which we assimilate our literary heritage, including folklore, its artistic and mythological layers. As we are trying to create a new literature today, or rather a real literature, we should first of all study, analyze and research the ancient

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mythological imaginations of our people, which are the basis of art and literature. Without understanding that mythology is a kind of philosophy, without revealing the meaning and essence of its symbols, we cannot enter the door of either literature or art. In order to understand our classical literature and world literature today, it is necessary to study this layer first of all. We cannot say that our knowledge of literature is perfect without knowing folklore. Studying folk art means studying people's way of life, customs, traditions, history, present and future, thoughts and mentality. It reflects the nation's self-knowledge, understanding, self-expression qualities, attempts, people's thousand-year lifestyle, worldview. In order to understand folk art, it is necessary to think about art of art. This thing helps us to know the secret of creativity, the state of its emergence, and to interpret artistic heritage in a deeper way.

The Main Findings and Results

Even before writing appeared, the performance of the epic sung by the Bakhshis reached its level of perfection. In other words, epic performance has been elevated to an art form. Until then, he has traveled a long way, years, centuries have passed. How many times did the wheel of history turn until the mythological imaginations, which were sealed with the battle between night and day, good and evil, turned into artistic thinking. Bakhshis have overcome the winds of time and the storms of the era. Those who conveyed the wisdom of creation to generations, warned the people of future dangers. Those who sealed the sacred teachings, which are echoes of the past, not on stone, wood, or iron, but through the living word. Those who considered the word sacred did not want to "kill" it. Therefore, every word in the performance of the epic, according to the words of the leader of our country, is an echo of the past and at the same time a newer voice of today. This art is also sacred because the breath of the ancestors is blowing. In order for a live word to become a winged word, to become an artistic work of art, talent, diligence, knowledge, loyalty to tradition, a mature memory, and high skill were required from the performer. Even after the writing was discovered, the Bakhsh people remained faithful to their ancestors and did not break the tradition. The performance of the epic was passed from mouth to mouth in oral form, in live performance. Bakhshchilik, that is, an epic tradition, is an art that has been preserved orally for centuries. Bakhshi preserved these traditions in his epic memory and passed them on to generations, and every time this epic tradition was performed, it became richer and renewed. They were the inheritors and guardians of epic knowledge and epic memory. They performed this epic memory inherited from their ancestors to the best of their ability. And the execution, they undoubtedly learned from their teachers, they followed the epic patterns, and in this way they created the law of the epic. Bakhshi was always highly regarded. They never sang for income or profit. It is true that they traveled around the country with a drum. However, it should be understood that this is not for the sake of getting rich, but because of his love for his profession. An epic is always an artistic history of the people, which reflects the heroic spirit of the people. That is why the epic appears not as an epic of a certain category, a certain group, a certain stratum, but as a universal creation.

The word Bakhshi has had different meanings in different periods. Some write that this word is derived from the Chinese word fo-she (religion teacher, priest), some from the word learned, educated. Radlov comes to the firm conclusion that this word is derived from the Turkish word qam. In fact, today in Turkic languages, the words kamlamak, that is, to feed, to knock, are used. It means to turn to a fortune teller, to treat, to hold a ceremony. In the book “Dīwān Lughāt al-Turk” by Mahmud Kashghari, it is said that qam means magician, priest. Fiod Ko'prulu (Fuad Köprülü) writes in one of his articles that in the old Uyghur texts, the word bakhshi means priest, monk, and suggests that the word “bakhshi” is derived from the word bhikshu. In ancient times, the priesthood, fortune-telling, surgery, and judgeship were performed by one person, that is, a shaman. Many historical sources testify that the prestige and rank of Bakhshs have always been high in history.

After the rule of Islam, the notions related to shamanism were gradually forgotten, and Bakhshi began to mean a scribe, an educated, intellectual person who could understand Turkish and Mongolian literary languages. During the reign of Amir Temur, Yazdi gives information about the Davlatshah bakhshi. In “Akbarname” (اکبر نامه) the name of the chief Bakhshi Mirbakhshi is mentioned. Rare examples of our literary heritage, such as “Qutadgu bilik” (قوتادغو بلیک), “Hibat ul-haqayq” (حبات الحقایق), “Merosnama” (میراث نامه) and “Tazkirat ul-awliya” (تذکره الاولیاء) were also written by scribes called “bakhshi”.

In later times, bakhshi began to be understood as the artists who sing epics with a musical instrument. It is well known that the epic only thrives in live performance. Performances of Bakhshis in different audiences, at ceremonies, weddings or other occasions constitute such a live performance. As Bakhshi's skill increased, his repertoire became richer and his audience increased. They performed one epic for several days or even months. Bakhshi's “learning” process did not end when he entered big circles. He always improved his skills in new rounds. He continued to learn from teachers and other poets. They tried to study the repertoire and performance method of representatives of other schools. In this way, he enriched his repertoire. The preparation for the performance itself had a special importance. People are called. Circled, fire lit. The table is written. Then a gift was offered. Bakhshi used to be silent for a long time or adjust his voice. He gave pictures to people and listeners. He studied them psychologically. He prepared himself for the performance and the audience. There is still much research to be done on the relationship between viewer and listener. Just as with Bakhshi, not all listeners can be approached in the same way. In each performance, it was his “own” listeners who gave him more strength and energy, added energy to his enthusiasm, and inspired him. Bakhshis usually performed thermas before singing the epic. Bakhshi's performance of the song indicates that Bakhshi prepared himself for the performance of the epic, and on the other hand, he mentally prepared the audience to listen to the epic. As Bakhshi sings, the listener listens to him with rapt attention, as if he travels to another world. Lives with the hero of the epic, is excited, grieves. This is an interesting situation. If Bakhshi does not stop singing, no one will stop him. When Bakhshi sings, the world of thought of the listeners

changes. He looks at the world differently, his heart is excited, his spirit is enriched. The concepts of space and time lose their essence. This is the first case. The second case opens when the bakhshi is singing, and reveals itself fully. It is this process, this attitude that is important in live performance. This harmony should not be overlooked in order to understand the art of the epic, a characteristic characteristic of oral creativity. In other nations, there is also a naming of bakhshi based on the genre. In Kazakh, jyrchi (from jyrdan), olonhochi (from olonho), uligerchi (from uliger), manaschi (from manas). In ancient Greece, aeds (ἄοιδός) and rhapsodes (ῥαψωδός) were also distinguished. The Aedes were poets, and the Rhapsodes were performers. For this reason, it shows that each performer is a world by himself, has his own style, his own tone, his own taste, his own skills, that they cannot be evaluated from a general point of view, they need to be studied and researched separately. Moreover, today's world-scale scientific researches about epics, literature, art and scientific thinking in general prove that Bakhshi poets played an important role not only in the fate of a nation and people, but also in the history of mankind. At the beginning of the 21st century, interest in their national values, traditions, and customs is increasing in the leading countries of the world. The world's leading philosophers are studying their works again by connecting them to the ancient traditions of the people. After all, in order to know a nation, it is necessary to better study its customs, traditions, national creativity, which is an example of artistic thinking. It is impossible to know, understand and understand the people without knowing this layer. Most importantly, it will be difficult to say anything about his future. Therefore, perhaps, the 21st century will be the century of returning to national values and identity for all mankind. Perhaps this is why the interest in live epic performance and the art of giving is growing.

Epic creation is the artistic history of every nation. Therefore, the Bakhshis, who are its performers, are great creators who have been preserving the history, art, and culture of the nation for thousands of years, passing it down from generation to generation, adding their unique share to the national culture, history, and philosophy. Great artistic monuments such as "Alpomish", "Gorghli", "Manas", "Dada Korqut kitobi", "Koblandi Botir" have also been inherited from such epic creators. These epics and other examples of folklore are being widely and comprehensively studied by our experts. However, the performer of epic works, that is, the image of the epic creator, has not yet been sufficiently researched. The reason for this, in my opinion, is that, firstly, the main attention is focused on the historical foundations, image system, artistry, and typological structure of epic works, and secondly, it is considered that there is no such thing as a work of art in which the main character of the epic creator is the main character. However, if we do a comparative analysis of characters such as Korqut Ota, Saqibulbul, Ashiq Gharib, Ashiq Alband, Ashiq Mahmud scattered in many epic works, we will see that these appeared as a synthesis of the people's ancient ideas and beliefs about bakhsh, ozon, and lovers, and bakhshism rose to the level of a cult. In addition, the presence of separate epic works in the epic tradition, such as "Ollanazar Olchinbek" and "Kor Goyib", which have been neglected by researchers, but which are important in Uzbek folklore, require a more in-depth study of this topic. In the epics "Ollanazar Olchinbek" and "Kor Goyib" bakhshi is the main character, but it is also important because in it the epic

tradition of the people, the teacher-student relationship, the process of formation of bakhshi and its life, the vitality of the live oral performance found its full artistic expression. It is known that by epic creators we understand Bakhshi (ozan, oqin, jirov, soqi, sozchi, yuzboshi, sannovchi and etc)[1], Khalfas (individual khalfas, collective khalfas), storytellers, praisers, storytellers. Although creativity is common to these creators, the bakhshis play a special role in the preservation of epic works from generation to generation. In turn, Bakhshis are local characteristics of a certain region (for example, in Uzbekistan a) Southern region - Surkhandarya, Kashkadarya, Samarkand, Jizzakh, Sirdarya; b) Central region - Tashkent region and valley; v) Khorezm) and performance instruments (1. Dombira. 2. Ko'biz. 3. Dutor (tor, gijjak, bolomon), performance style (1. Bakhshis who sing in the inner voice; 2. Bakhshis who sing in an external voice) have differences according to the possibility of performance and poetic skill (1. Creative bakhshis; 2. Performing bakhshis). When talking about the epic creator, it is necessary to take into account these aspects. The history of speech art, which is one of the greatest discoveries of mankind, is very ancient, and its first roots are related to the history of the folklore of the peoples of the world, that is, in the history of speech art, non-aesthetic phenomena are transformed into aesthetic phenomena. We can see the first non-aesthetic roots of the art of words in the folklore history of all peoples of the world. The people's transition from mythological thinking to poetic perception and the result of it, the folklore heritage in today's sense is so complex that in some of its examples one can still see traces of the primitive community system and the first cultural stages after that, to the artistic expressions of modern household life and views made in repeated poetic observation. The history, artistry, artistic-aesthetic significance of works belonging to the smallest proverb genre to the largest epic genres in the art of spoken word, first of all, is related to the activity of the people who created it and its mature representatives, including professional folk artists who are its high expression. The word Bakhshi has many meanings, such as: an artist who recites terms and epics from memory, a master, a priest, a priest, an enlightener, a guide, a surgeon, a secretary. In the image of an epic creator in artistic creation, many of the above characteristics come together. This indicates that the system of ideas about these artists has its ancient roots. In each story of "Dada Korqut kitobi", Father Korqut is embodied as the main character:[2. 73-251] «Dedem Korkut boy boyladi soz soyladi»[2. 94], «Dedem Korkut geldi sadilik caldi boy boyladi soy soyladi? Gazi erenler basina ne geldigini soyladi»[2. 152] and etc

Mythological visions of Korqut ata, who is the leader of the tribe, the leader and, therefore, the epic creator at the same time, prove one thing: the bakshi and the shaman are actually different appearances of the same syncretic image in different periods. Such evolutions played an important role in the development of the epic consciousness, which is a synthesis of the history, heroic past and spirituality of the nation. The magical aspects of the epic gradually faded away, and the functions of shaman, healer, and guide became more and more different from each other: "...A man named Korqut was born from the Bayot family. He was an expert in Oguz. In Oguz, all his merits appeared. One could say no, he was sending various messages from the unseen" [2. 75]. So he is a leader, a sage, a hero of the nation. But he is primarily a great epic creator who embodies

the image of a patriarchal shaman. The reason for his modesty, his ability to tell secrets from the unseen. «Dedem Korkut geluben sazilik caldi, bu Oguz-nameyi duzdi kosdi, boyle dedi»[2. 176]. So: «geluben sazilik caldi» – continued the epic tradition, «duzdi kosdi» – showed that he is not a performer, but a creator, «boyle dedi» – left a legacy for the next generation. In his research, Muharram Ergun, who paid special attention to father Korqut's charitable qualities, writes: «Bu ise Dede Korkutun Dede Korkut kitabindeki ozan ve gaipten haber verme sifatlarina bastanbasa uygundur»[2] Again: in «Dede Korkut kitabi»: «Dede Korkut dilinden ozan aydur»[3] sentences, on the one hand, emphasize that this monument is an example of the epic tradition, and on the other hand, in the epic, it embodies the image of other Bakhshis, who considered Korqut's father to be his favorite and teacher. The archaic most classic examples of the epic creator in Uzbek folklore are the image of Saqibulbul and Goroguli himself in the “Goroguli” series of epics.[4] We see that Gorogli, in addition to his indomitable fighting spirit, was a magus, a shaman, and a soothsayer, just like his father Korqut. He was patronized by Khizr and Chiltons. In a word, as a whole image, Gorogli summarizes the characteristics of all historical types of folk epic creators.

Saqibulbul is one of the characters that prove the shamanism and generosity of Gorogli in epics. In the epic “Birth of Gorogli”, Saqibulbul becomes Gorogli's teacher and mentor appointed by the elders. At the same time, he is a musician, a singer, that is, a singer. He is the image of the syncretic poet in the epic, and is directly connected with the mythological worldview. Therefore, it is concluded that he is the teacher who taught Gorogli both to fight and to sing. The word “Soqi” has two meanings, and both meanings correspond to the image of Saqibulbul. The first meaning – “bakhshi” - means “poet”. The second one expresses the meaning of “kosagul”, “davraboshi”, “may suzuchi”[5] Bakhshi and shamanism are added to the beauty of Saqibulbul. So, it is not a simple, narrow meaning of giving. We should not forget that “may”, “mayxona”, “may ichish”, “safar kosa” in the epic, rather than the material drinking of may, the symbolic sacral content of the ancient religious ceremony is in the first place. “Mayxona” is a place of worship, and “Soqi” is considered a spiritual person who directs worship. A third meaning of the word “Soqi”, forgotten today, corresponds to the word “priest”. Saqibulbul was the chief priest and chief shaman in the epics of “Gorogli” and led all ceremonies. He gave the hero a “white blessing” before the journey. Therefore, Saqibulbul is a multi-faceted image formed at the core of pre-Islamic worldviews. Logically speaking, it was a natural thing that the folk bakhshis, who sang Gorogli epics with love, would infuse this image with the characteristics of themselves and their mytho-poetic visions of bakhshi. Epics in which the epic creator himself is the main character are a rare phenomenon in world folklore. This is V. Zhirmunsky also emphasized in his time. However, we have epics whose main character is Bakhshi himself. “Ashiq Turkum” performed by Khorezm bakhshis and “Ollanazar Olchinbek” sung by Surkhandarya and Kashkadarya bakhshis are among such epics. The epics of the Lovers series are also on a romantic theme, just like the examples of Romanic epics. In these epics, the bravery of the hero, that is, the lover, on the way to his beloved, is glorified. Unlike romance epics, the main character in “Ashiq turkum” is a lover, that is, Bakhshi himself. The hero expresses himself by singing the epic, and with this ability he achieves his purpose and

purpose. In “Ashiq Gharib and Shahsanam” and “Ashiq Mahmud”, the hero appears as a hero who sings epics on the way to his own destiny. “Ollanazar Olchinbek” is one of the main epics in the repertoire of the southern Uzbek folk songs. The hero of the epic. Examples of such epic creations, in which Bakhshi is the hero, require special research. In addition to these, in the history of the mytho-poetic interpretation of the epic bakhshi in Uzbek folklore, we see the images of Khojai Khizr, Baba Qambar, Mulla Goyib, Ashiq Aydin, Ollanazar Olchinbek as their patrons and teachers.

Khojai Khizr

This is one of the most ancient mythological figures in Uzbek folk epics and legends, and in addition to giving the gift of fortune in dreams, he also gives sustenance, state, and happiness to the heroes and people of the epic. Other epic characters who consider Khizir as a teacher are also proud of themselves. For example, in the narration of the poet Fazil about the blind Ghayib, there are such verses:

Mulla Ghayib says

Xizirim pirim, O'n ikki imom, chilton erur dastgirim, // Jahonning quyuni bo'lganda bordir [6].

Baba Qambar

According to the epic “Birth of Gorogli”, one of the pirs sponsored by Gorogli is Baba Qambar. Kazakh folklorist A. Kanratbaev notes that there are twelve versions of Qambar batir, that the name Qambar is considered the first shaman of the Turkic-speaking peoples, and that the stories about Baba Qambar are very ancient [7]. In Uzbek folklore, grandfather Qambar is interpreted as a legendary person who made the first dutor and played music for the first time, a leader of singers and poets, a very skilled musician. Ethnographer V. B. Basilov shows that the genetic roots of mystical views based on imagining Qambar as the patron of music and singing go back to ancient shamanic mythology.

Mulla Ghayib

There are many legends, legends and unfinished sagas about him. If the prophet Khizr, Dada Korqut, Baba Qambar, and Gorogli are mythological patrons and teachers of epic bakhshis, then Mullah Goyib and Ashiq Aydin are historical figures, but they are characters who have acquired an epic character in Uzbek folklore. Therefore, in the narration recorded by Hadi Zarif Fazil Yoldash from his son, he is not a legendary person, but a great epic knowledge holder, a very skilled public servant.

Ashiq Aydin pir

He is the patron and teacher of the Khorezm Oasis Bakhshis, legendary in the epic tradition. This image has a historical basis, his grave is located sixty kilometers southwest of the city of Kokhna Urganch in the territory of present-day Turkmenistan. This person, who was a connoisseur of

poetry and music, died in 1255. There are many legendary stories about him among the people. But a complete work did not arrive. According to the general idea, people who entered the path of charity should take blessings from Ashiq Aydin pir.

Ollanazar Olchinbek

This is also considered a teacher and elder of the Bakhshis in the southern region of Uzbekistan. There are four versions of the saga of the same name. These are variants of Eson ota Shomurodov [6. 932], Mardonaqul Avliyoqul o'g'li [6. 1268], Normurod baxshi Poyonov [6. 7319], Qahhor baxshi Qodir o'g'li [6. 3], and the most perfect of them is that of Kahhor bakhshi. In this epic, bakhshi cult (worshipper) bakhshi and music, teacher and disciple, performer and listener, schools of bakhshi, performance methods and ways, repertoire and other issues are covered. The main character in the epic "Ollanazar-Olchinbek" is the result of mytho-poetic thinking according to its historical foundations, and is embodied as a mature folk bakshi, a perfect person, who has thoroughly mastered the repertoire of South Surkhandarya epic schools, is a master of forty bakshi. Since "Ollanazar-Olchinbek" epic is centered on the image of folk bakshi, there are also images of other bakshi, which serve to fully and perfectly describe the main character, express the main idea of the epic, ensure the development of events, and form the plot of the epic. Allonazar, the main character of the "Ollanazar-Olchinbek" saga, is a character who, according to tradition, has traveled the historical path of epic creativity. Therefore, it is difficult to fully understand the essence of this image without the interpretation of epic bakhshis in the folklore of Turkic peoples. If we compare the images of the creator in the above-mentioned epics and "Dada Korqut kitobi" and other epic examples, we can observe that the following types of bakhshi stand out in them.

Images Based on Mythology, Related to Bakhshi Beliefs

The images of Khizr (Khizir), Dada Korqut, Saqibulbul can be taken as examples of this type. Images with a historical basis and at the same time matching the topin type: the images of Kor Goyib, Ashiq Aydin, Ollanazar Olchinbek. True, in many historical sources, for example, in "Camiut-tevarih" of Reseduddin, the name of Dada Korqut is mentioned as one of the four Oghuz rulers. Alisher Navoi's "Nasayim ul-Muhabbat" and "Shajarayi Tarokima" also contain information about Korqut. However, visions related to the epic creativity of Father Scarecrow have more of their own mythological background. Ata Korqut rose to the level of mentor, pir and mythological patron, but Ollanazar Olchinbek and Ashiq Aydinlar could not rise to this level.

The type of the image of Bakhshi in the interpretation of the artistic fabric

Images of Ashiq Gharib, Ashiq Mahmud, Ashiq Alband. In this series of epics, the bakhshi (lover) is embodied as the hero of the epic work. More precisely, the hero of the epic uses his creative ability to achieve his desired goal, that is, to overcome difficulties. This situation is especially evident in the epics "Ashiq Gharib and Shahsanam", "Ashiq Mahmud", "Ashiq Alband". All types have commonalities and at the same time differences.

General aspects

All characters play music, sing epics and songs.

They participate in epic events as full-fledged artistic characters.

The private aspects of these images:

The first type

The ancient worldview of the Turkic peoples, embodies the ideas related to the Bakhshi cult in their mythological system. They have a mythological and legendary genealogy and destiny. In each of these types of images, imagination is reflected to a different degree. In particular, Khizr patronizes all the benefactors by giving them the power of benevolence and other aspects. But its status as a direct donation is not clearly stated. Korqut ata and Saqibulbul are fully revealed as heroes and counselors, mentors and benefactors. This aspect is more perfectly reflected in the image of Korqut. Although it is said that Saqibulbul is one of the erans, Gorogli's saiyan and adviser, generosity is considered his main virtue.

The second type

The representatives of this type of Bakhshi's image are actually people who were born and lived in real life, and with the help of certain patronages, they mastered the art of Bakhshi and rose to the level of a respected teacher and leader of Bakhshi. Their lives and activities are known and popular among the people, and have become the basis for various stories and legends.

The third type

This type of image is an image of artistic texture, which has become a symbol of love, a lover. Bakhshi poetry plays an important role in their love and friendship. So, the image of the first type of bakhshi has moved from the mythological base to the mytho-poetic layer, while the second type has been taken from the real base to the mytho-poetic layer, and they are integrated into a certain epic or series and perform their artistic and aesthetic function. Bakhshis of this type are mentors of other artists. Although a separate saga has been created about these creators, they are valid only within this saga.

The fourth type

This mainly artistic-aesthetically interpreted in the poetic layer and is considered only as a lover's gift. The image of this type of bakhshi was created as a result of the ancient concepts and imaginations of people's bakhshi, epic creators in general. Therefore, in this series of epics, the hero gets out of the most difficult and difficult situations using his creativity.

Conclusion

This topic is not an article or a study. It should be studied thoroughly, deeply and in detail. We

have touched only on some aspects of this huge issue. The interpretation of the image of the epic creator in the folklore is important for a more complete understanding of the system of ideas of the people about bakhshi and the art of bakhshi, the nature of the folklore of the Turkish world, its specific characteristics, the place of the epic about bakhshi in the epic tradition, its historical foundations and art.

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