

# Poetic Interpretation of the Genealogy of Kurgan School of Friendship

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## ABSTRACT

*The article discusses the role of the Kurgan School of Epic, its famous representatives, the traditions and poetic style of the Barkarals, which played an important role in Uzbek folk epics. Based on the autobiographical epic of Ergash Jumanbulbul ogli "Biography", interesting scientific views on the poetic elements of the epic, the teacher-student relationship is put forward.*

**Key words:** *Epic, epic repertoire, national, school of epic, tradition, innovation, autobiography, family tree, dynasty, genre, style.*

## I. Introduction

The Kurgan school of epic poetry has a special place in Uzbek folk epos. This school of epic poetry, with a very rich history, kept the epic traditions stable until the middle of the twentieth century. Epics and poems written by such famous poets as Ergash Jumanbulbul ogli, Muhammadqul Jonmurod ogli Polkan, Rahmatulla Yusuf ogli, Egamberdi Allamurod ogli, the last generations of this school, testify to the high poetic potential of the school's epic repertoire, stable traditions of performance and creativity.

The epic "Biography" written by the poet Ergash also contains poetic ideas about the Kurgan school of epic poetry and its family tree.

The Explanatory Dictionary of the Uzbek Language defines the term family tree as follows: Family tree (a.– tree; tree-shaped scheme) is a list, history, series that consistently shows the origin and degree of kinship of a particular seed [1.533]. The notion among the Uzbek people that it is necessary to know seven ancestors is exactly the tree we are referring to.

## II. Literature review

In the introduction to the epic "Biography", the poet Ergash lists the names of five ancestors and describes the contribution of each of them to the development of the epic repertoire of the Kurgan school of epic poetry: "On Wednesday, November 2, 1945, in the village of Kirkshodi in the Kuvondik district of the Bulungur district, I, a writer, Mulla Ergash, a sixty-one-year-old Jumanbulbul Mulla ogli, Jumanbulbul Mulla, Jumanbulbul ogli, Mulla Tash ogli Jumanbulbul, Mulla Tosh ogli usta Lafas, Usta Lafas ogli Yodgor, I myself am from the Uzbek, Turkmen community, my descendants are karakisa, the original karakisa joins the Kazakhs [2,21]. In the epic, the poet describes the fact that his ancestors "wrote poetry for the whole life", "flowed like water in the river" and no one can be equal in the epic.

## III. Analysis

Shomirza Turdimov, a folklorist and a descendant of the Ergash poet, writes about the genealogy of the Kurgan School of Epic Poetry: It is not unreasonable to say among the people, "He who drinks water from the well of the Citadel will not be a poet." The number of Qurghon epic poets identified by scholars now exceeds fifty, starting with Yodgor Bakhshi. In fact, the history

and traditions of the Kurgan school of epic poetry are not limited to the five generations that Ergash considered a poet. Jolmon Bakhshi, the teacher of the poet's fifth father Yodgor, is also a descendant of the four brothers who founded the village of Kurgan - Or Usta, Er Usta, the youngest of Sori masters - Koychi Sori [3,99].

So, there was a very large creative environment in Kurgan, which, fortunately for the poet Ergash, was full of spiritual and enlightenment essence. Indeed, as Professor Hodi Zarif points out: "Ergash was a great literary ground for the poet's growth, both in his family environment and in the village where he grew up [4,18]. The poet, while bringing this great literary ground into the epic, had a second purpose in mind.

Against the background of the description of his ancestors and two brothers, he also thinks about the style of singing, the skill of the bakhshi, the traditions of epic poetry, the purpose of singing the epic and the artistic and aesthetic requirements to it.

In the village of Qurghontepa, women were also vocal. Ergash says that he heard the prose narration of the epic "Oysuluv" written by the poet from Jumanbulbul Tilla momo. Along with the oral information that the old woman Tilla recited the epic "Oysulu" in the form of a fairy tale among women, there are also literary sources that confirm that she was a delicate poet.

The following verses of the old woman Tilla, who suffered from anthrax as if she had never been separated from her husband and children, have also come down to us in oral traditions:

Kuydirdi meni kuydirdi,  
Ko'zimning yoshin kuydirdi,  
Qaddimni yoyday iydirdi,  
El-u xalqimni jiydirdi,  
Ko'kdan kiyim kiydirdi[3,108].  
[It burned me,  
Tears welled up in my eyes,  
He ate the old man like a bow,  
Gathered my people,  
He wore a blue robe].

Old Tilla, one of the important people of the Kurgan school of epic poetry, regretted to Hodi Zarif that there was very little information left from the old women Sultan and said to Hodi Zarif: "... My son! We didn't know it when we were young, we learned five or six songs, and we were so happy that we didn't tell the children anywhere: He would say, "We were young. We didn't learn to sing from the old woman Tilla ... Then we knew that we were a rock, she was a tulpar, we were a stream, she was a spring, when we said we were a river, and she was the sea [2.302].

The old woman's story with the Kazakh stream has become a legend.

Hearing the description of the Kurgan bakhshis, the Kazakh stream comes to the Kurgan to speak with them. When he sees the women murmuring at the head of the well, he asks for an excuse to talk to them:

Sendan savol so'rayman turgan zayip  
O'si turga tovlaring nechi jasar?  
[I'm going to ask you a question  
How old are you?]

The old Sultan, who understood the underlying question, answered:

Xudoyimning ishin ko'r,  
Falakning gardishin ko'r.

Men bilmayman yoshini,  
Og'zin ochib tishin ko'r[3,104].  
[See the work of my God,  
See the flange of the sky.  
I do not know the age,  
Open your mouth and blind your teeth].

Hearing the answer, the poet said, "The women of this nation go back to the way they came, saying that if there is such a thing, we should not talk to Jumanbulbuli.

In the epic "Biography" Ergash sings about the fact that the poet's brothers Abduhalil and Abdujalil also became beloved poets:

Ikkovi ham ha deb do'mbira chertgan,  
Har kim kep eshitsu, uni eritgan,  
Bir yigitlar edi qobil, suhbatlik,  
Bir xil baxshilardan emas jiritgan...  
... Chechaklikda so'zga suvdayin oqqan,  
Aytgan so'zi hamma odamga yoqqan,  
O'tirishi, aytgan so'zi adabli,  
So'zga libos berib, gavharlar taqqan...  
[They both said yes,  
Everyone who casts their eyes upon it wants a go.  
A young man was able, conversational,  
Not from the same bakhshis...  
... In the flower, the word flowed like water,  
Everyone liked what he said,  
Sit down, speak politely,  
Wearing clothes and wearing pearls...]

#### IV. Discussion

The poet's heart is shaken by the death of his two brothers, one of whom was his life's secret, pain and support. No matter how hard it is, he brings the lament that his sisters have said into the epic and admits that they, too, are eloquent. Little sister Zumradoy:

Suvdan chiqqan suyrugim  
Yurtdan o'zgan juyrugim  
Yuzga kirar deyvuchi edim  
Yigirma bo'ldi buyrug'ing  
[My squirrel out of the water  
I am a foreigner  
I'd like to have a shave  
It's twenty o'clock].  
Big sister Mahkamoy:  
Olg'ir qushning shunqori,  
Yuguruklarning tulpori  
Er yigitning sardori  
Tengqurlarin tojdori  
Shunqor akam yor–yor

Rahbar akam yor–yor[2.52].,  
[Thanksgiving is upon us, which means the holiday season is in full swing.  
The vulture of the runners  
The husband is the captain of the young man  
The crown of the gods  
My brother Shunqor is with me  
My leader brother yor – yor].,  
he says to his brothers.

Unfortunately, the tragedy that befell the poet Ergash does not end there. Soon his sisters, mother, children and wife died one after another, which completely ruined the poet's life. The poet Ergash describes his tragic life in this period in the epic: Not long after, my two sisters and my mother fell ill. We treated them as well, but they didn't. One by one they died. Woe! .. [2, 56–57], Hodi Zarif recalls that when the events of the work came here, the poet could not continue the epic and stood up crying. The continuation is recorded on the second day [2,71]. These confessions of the scholar confirm that the narrator has lost the balance of storytelling under the influence of recalling the dark days of the past, reviving the past events in his imagination and telling the listener with all his horrors. The horrific events appear before the reader as a tragedy not only of Ergash, but of the entire colonial period. It was natural for such tragedies to exist in a colonial system that left the people deprived of the knowledge of medicine, and plunged them into a swamp of ignorance and superstition.

The social significance of the epic is that the personal intimate world of the protagonist is revealed in connection with the existing social reality, i.e. the decline of the Kurgan school of epic poetry.

The epic “Biography” begins in the style of the traditional “My Days” team, which is available in the repertoire of almost all bakhshis, with a semi-mythical, semi-religious theme in the Gorogly language:

Paydo bo'ldim ikki gavhar donadan,  
Tarbiyatlar topib ota–onadan,  
Avvalam tavallud topdim enadan,  
Odamning jismiga kirgan kunlarim [2,25].

[I found two pearl wrappers,  
Finding parenting,  
I was born first,  
The days when I entered the human body].

The traditional "My Days" team from the Gorogly language:

Paydo bo'ldim ikki gavhar donadan,  
Parvoz qilib uchdim manzilxonadan,  
Go'r ichinda paydo bo'ldim enadan,  
Go'r ichinda paydo bo'lgan kunlarim[2,127].

[I found two pearls,  
I flew from my destination,  
I appeared in the grave,  
The days when I appeared in the cave].

It starts with a quartet. Both verses have the same tone and weight, but one of them is taken from the introduction to the autobiographical epic about the poet Ergash's past, and the other is

known to the public - it is the beginning of the biographical term in the language of the famous Gorogly.

### V. Conclusion

If we look at the genealogy of the Kurgan school of epic poetry, the title of mullah is added to the names of many poets and bakhshis, which indicates that they were literate and educated because they saw a madrasah. In this regard, folklorist Sh. Turdimov makes interesting remarks: "In the six-house village of Kurgan, where the poet Ergash was born, lived two professionals. Some were poets, others blacksmiths. It is no coincidence that the poet's fourth father was Master Lafas. In addition, the masters of Kurgan were poets, the poets were masters ... The fact that Kurgan bakhshis performed epics in the style of "Suluv" was influenced by their knowledge of classical literature. The following poet grew up, grew up and matured in such an environment".

Katta shoirlarning yo'li dostonim,  
Baytlarini lek o'zimdanda boyladim  
[In one of the following poems:  
The way of great poets is my epic,  
I enriched the bytes by myself]

the very fact that he said that shows that the poet had a deep adherence to the art of high performance and unique creativity. Following in the footsteps of his ancestors, following the stable traditions, the poet-poet, who expressed the spiritual world of the images, his inner experiences with delicate taste and clear feelings, was applauded and respected. The fame of Kurgan epic poetry is also determined by the fact that he sang epics and national anthems in a stable tradition and with high artistic creativity.

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