INTERNATIONAL JOURNAL ON ORANGE TECHNOLOGY

https://journals.researchparks.org/index.php/IJOT e-ISSN: 2615-8140 | p-ISSN: 2615-7071
Volume: 6 Issue: 2 | May 2024

The Period of Development of Khorazm's Charitable Traditions

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Annotation: This article discusses the latest developments in the art of giving. Also, the parikhan-porkhans scattered in Khorezm are a form of shamans, and shamanism is considered to be one of the first stages in the formation of the art of Bakhshi, and the professions of medicine and sorcery were synthesized in the Bakhshi, who were masters of music and words, even Ergash Jumanbulbul information was given that his son also performed the role of "goshkoch". In particular, in the article, it is emphasized that in the researches of ANSamoylovich, Khorezm Bakhshis narrated that they sang book epics, played dutor, bulamon. In Khorezm, the words shaman, ozan, bakhshi were used, and now the term bakhshi is widely popular. The deification of the person of Bakhshchik is related to their high memory and ability to speak. There are opinions that the singing of epics accompanied by drums by the owners of this profession is related to the 10th-11th centuries. This phenomenon may be much older. The basis for this can be the paintings in the "Room of the Harp Woman" in the ancient Khorezm fortresses. A historical person (1115-1191) who is considered to be the first Bakhshi and Piri of Bakhshis in Khorezm is Ashiq Aydin (Ashug'iddin Umar Suhravardi), who is still the patron of Bakhshis. His person is also deified. According to historical sources, Ashiq Aydin was a master of music and words and at the same time a statesman. A treatise on music is also finished. Considering that he lived during the reign of the Khorezmshahs, it is possible to understand that there was a developed period of Bakhshi art in those times. After Ashiq Aydin Pir, Korqut father is the son, shaman, bakshi who spread the word in the Turkic world. It has been mentioned that the XIX and early XX centuries were the most flourishing period of Khorezm baksheek art.

Keywords: bakhshi, bakhshilik, art of Khorezm bakhshi, Ashiq Aydin Pir, patron of bakhshi, book epics.

Epos is the most complex genre in folk art. Therefore, only a professional performer can sing it. Therefore, epics are alive with their performer. It is up to the Bakhshis to deliver them to the people. There are very few written sources about the singing of the epic, the performance of bakhshis. Epicologist Tora Mirzayev stated that, although the roots of Uzbek epic are very ancient, it underwent a certain quality change in the 19th-20th century, and the new Uzbek epic was founded. Its creators are Yoldosh bulbul, Jumanbulbul, Ergash poet, Fazil poet, Polkan, Islam poets [1]. In some studies, it is noted that this tradition appeared in the 6th-5th centuries BC[2]. During these periods, songs and epics dedicated to Gods and heroes from the book "Yasht" of "Avesta" were sung. By the 10th-11th centuries, there were a lot of entertainers, musicians, and puppeteers in the royal palace of Khorezm[3]. Most of these people have made music their profession. Behind this, they probably provided for their families. Even compared to the exaggeration of the sarcastic works, in the city of Old Urganch alone, the number of people who spent their lives selling and buying dutor donkeys (harrak) reached one thousand" [4]. Although these lines sound like a narrative, there is a great truth behind it. Where art develops, literature, including epics, also develops. Of course, Khorezm art was depressed after the invasion of Genghis. By the time of Muhammad Rahim Khan I, the tradition of gathering officials and mashshaks in the palace continued. Niyozjon Khoja, Mahdumjon Qazi, Muhammadjon Sandiqchi, masters of status, grew up in the palace [5]. From that time, the tradition of keeping bakhshi in the Khan's palace continued again. In 1819, Khiva was visited by the Russian officer NNMuravev. They get acquainted with the performance of bakhshis in the Khan's palace. Although he did not give specific information about the identity of the Bakhshis, he made some comments about their performance. In particular, he writes about the bakhshis: "The singers try to show with their voices and body

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movements the dexterity, fearlessness, zeal and courage of the generations that have passed before them... their songs sometimes last all night. continues, they sing in a high and hoarse voice[6]. According to the information provided by NNMuravev, it is noticeable that the speeches he listened to were fake. Because at that time, the khanate was ruled by Uzbeks belonging to the Korghirot dynasty, and they brought hostages from among Uzbeks to the palace. At that time, they continued to combine the art of jirov and bakhshi, performed epic songs both in kobiz and dutor. Muravyov must have listened to the jirov performance, and he mentions how the Bakhshis sang "in a loud and hoarse voice". NNMuravyov was in Khan's palace, and he listened to the officials and various singers. For this reason, he wrote in his work that Khiva people love and value music very much, that singers pay special attention to the lyrics and choose them from the works of the most talented poets [7]. Especially the Bakhshi who sang the epic left a good impression on him. Therefore, he gave some information about the musical instruments of the performers: "Their musical instrument consists of a two-stringed balalaika, which looks like a crescent-shaped box. It is played with a hammer or a pen. Another musical instrument among them is a four-stringed instrument, which emits an unpleasant sound, and is played like a violin by pressing the arrow from below into the ground. According to the image of the Russian missionary, the first musical instrument is a tambourine, and the second is a kobiz. So, at that time, there were not one, but several bakhshis who sang epics while playing the khan's palace. The activity of epic writing in the period of Muhammad Rahimkhan I can be known from another writing of Muravyov. On his way to Khiva, he comes across the "Shohsanam Castle" in the west of the country and records the legend of this place from the locals. The details recorded by him correspond to the plot of the epic "Ashiq Gharib va Shahsanam". It describes events such as Gharib's seven-year wandering, his mother's blindness, Shahsanam's wedding, and his lover's marriage. It is somewhat different from the current plot. Of course, with the passage of time and the change of the social system, the events of the epic may also change. The most important thing is that where there is a story, there is also a gift. So, at that time, this epic was performed by talented singers. These memories of Muravyov once again prove that the epic "Ashiq Gharib and Shahsanam" was popular in Khorezm. Some notes about Khorezm Bakhshis are also visible in the works of H. Vamberi. However, the Oriental scholar talks about them superficially, without giving any concrete information about them. For example. He writes: "...this chrestomatous contains materials that are mostly spoken by the Bakhshs, that they themselves created or translated, that are familiar to all the Northern Turkic peoples, that they love, that reflect their language, thoughts and ideas... They are o It is widely used among the Uzbek people and the Kyrgyz who live next to their khanates and is sung everywhere with dutor or kobiz [8]. while being valuable, it is necessary to correct some of the opinions of the scientist. For example, in this preface, the scientist talks about Bakhshis and says, "what is spoken by Bakhshis, created or translated by them themselves... used the phrase "materials", this thought shows that he did not have a full idea of Uzbek bakhsh. Because, first of all, the Bakhsh perform songs and epics belonging to folk art. The works in their repertoire are mainly passed down from teacher to student. Even when they take the epic from the repertoire of fraternal folk songs, they do not "translate" as H. Vamberi says, but by creative processing. Also, one cannot agree with his opinion that epics spread among Uzbeks are sung in the same way among neighboring Kyrgyz and other peoples. Because, singing epics accompanied by dutor and performance accompanied by kubuz are sharply different from each other. Therefore, although H. Vamberi talks about the performers of the Khorezm saga, he could not give a full scientific description of this tradition. However, his collection of manuscript epics with Mulla Ishaq of Kungirat, information about "Bakhshi books", and his translation of many epics to Western readers are of great scientific and practical importance. When Herman Vamberi came to Khiva, the khanate was in the midst of a crisis, and the development of cultural and educational activities slowed down. Art and literature, which were developing during the time of Muhammad Rahim Khan I, reached a further stage of development by the time of Muhammad Amin Khan. Charity and storytelling became more active. And the art of status flourished. Usta Khudoybergan is a cobbler, from whom Pahlavonniyoz Mirzobashi Kamillar fully learns the songs of Shashmaqom. The reputation of these maqam masters spread so much that even Kokan Khan Muhammad Umar Khan invited the shoemaker from Khiva to his

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palace to teach maqam to the court musicians. The next ruler, Madalikhan, with the advice of Khudoybergan teacher, took his students Salihbek and Mominbek to Kokan, and these artists stayed there [9]. it is natural that it also had a positive effect. However, after the tragic death of Muhammad Amin Khan, the growing cultural and educational life in the khanate began to decline. Both Abdullah Khan and Qutlimurad Khan, who took the throne of Khiva Khanate, died tragically after sitting on the throne for 6 months. During the reign of Sayyid Muhammad Khan, who ascended the throne in 1855, cultural life began to take shape again. Khan himself was passionate about music and had the ability to masterly play words such as dutor and gijjak. For this reason, he began to gather artists and special gifts to the palace. However, it was difficult for literature and art to continue to flourish. In this period, short stories developed on the basis of reading books to a certain extent. During the same period, Herman Vambery visited the oasis. Sayyid Muhammad Khan welcomed him and allowed him to walk freely in the territory of the khanate. H. Vamberi, who we mentioned above, walks in the territory of the khanate with Mullah Is'haq, and begins to collect epics. They will go to the city of Kungirot through Amudarya. When they come near the call, they talk to intellectuals and record the prose narrative of the epic "Ashiq Gharib va Shahsanam". The following poetic passages of Mulla Ishaq prove that they gathered a great deal of material by meeting the Bakhsh and the narrators. We are here by luck.

We have seen the honor of the people,

Long story short, we packed up and went home.

We were treated in the womb of Moytan.

Be my companion on the journey, Haji Rashid.

His need ended in a call,

Payton was loaded with books,

Those who gave short stories and epics are welcome[10].

If the words "story-epic" in these quatrains are added, one can be satisfied with the extremely large number of stories-epics that were read in that period. The examples of folklore included in the work "Textbook of the Chigatoy language" by H. Vambery are especially valuable. For the first time, Khorezm epics such as "Yusuf Ahmad", "Oysanam-Shahsanam", "Hurliqo-Hamro", "Ashiq Aydin", "Khirmondali" were included in his "Chrestomatiya" section. The "Book of Bakhshi" included in this work can give us a certain amount of information about the epic performers of that time. Vambery himself writes about it: "It is a unique collection of poems, a small book that was carried with the teacher's apprentices. The content of the poems in this collection changes depending on the audience, the taste of the people, and their level. Bakhshis will make changes to it when necessary. The copy in my hands consists of the most popular, universally understood poems. I heard them a lot among Uzbeks and Turkmens. However, although these poems are simple in style, many people do not know them. Therefore, they are unfamiliar to the peoples of West Asia in terms of being sung or recited. Judging by the tone of the performance, there is a possibility that they were taken from the works of Iranians. However, they have nothing to do with the songs currently sung in Iran" [11]. This description given by H. Vamberi to the "Bakhshi book" is worthy of attention in all respects. Because, in Khorezm Bakhshis, there were special manuscripts containing the texts of epics and songs in the later periods as well. By the time of Muhammad Rahimkhan-Feruz, the order was given to perform the epic texts without changing them. One day, Feruz Khan even ordered Suyav Bakhsh to sing the epic "Goroghli" and he sat looking at the written form of the epic. Suyav Bakhshi successfully passed the "examination" without making a single mistake[12].

H. Vamberi's hypothesis that this method was transferred to Khorezm from Iran, giving information about the performance in the form of "declamation" in the Book of Bakhshi, is also interesting. Here, H. Vamberi meant the

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Volume: 6 Issue: 2 | May 2024

poems recited by performers in a recitative tone. The Hungarian scientist must have listened to the "declamation" performance through the narrators. Because in earlier times, poetic works were performed in full with recitation and singing. One of the main reasons for this is that "the vocal music of the primitive period consisted of rhythm and recitative. The melody appeared much later [13]. It is known that traditionalism has been preserved in the art of giving. Therefore, recitation did not lose its power until the beginning of the 20th century. Recitation still continues in the performance of Khalfas. Thus, the "Book of Bakhshi", which Vamberi's gaze fell on, is a special tradition that is unique only to Bakhshi, Khalfa and storytellers of Khorezm. H. Vamberi included several poems from "Bakhshi's Book" in "Chrestomatia". It contains a 5-line poem excerpt from the "Sanobar" epic. These quatrains show only minor changes compared to the manuscript version of the epic that has come down to us. Because the texts of epics that have arrived through written copies have the characteristic of stable preservation. It can only be observed that the scribes or calligraphers who copied them made some changes to the text. "Oysanam-Shahsanam", "Ashiq Aydin", "Huriliqo-Hamro", "Temim sahoba", "Korogli", "Khirmondali", "Zarqum shah", "Yusuf Ahmed" in "Bakhshi book" and excerpts from a number of other epics are given.

Although there is no information about the identity of the Bakhshis in the Book of Bakhshi, the mention of different copies of epics can give a clear idea of the repertoire of epic performers of that time. A year after Herman Wamberi left Khiva, Sayyid Muhammad Khan passed away and his son Muhammad Rahim Khan Feruz took the throne of Khiva Khanate. During the period of Feruz, the development of literature and art in Khiva Khanate reached a new level. It is known that the musical part of Khorezm's epics consists of separate independent tunes. According to Bola Bakhshi, they were 72 tunes. Some of them were created by Eshvoy Bakhshi: Eshvoy I, Eshvoy II, Turkman Eshvoy, Urganji, Kurd Eshvoy, Fergana Eshvoy and others. There is a plain called "Eshvoy Choli" in Shavat district. It is said that Bakhshi sang while crossing that desert. When young bakhshis spend the night in that desert, they hear the voice of their master bakhshi in their dreams. This event is considered to be the blessing of Eshvay Bakhshi. There is information that Eshvoy Bakhshi knew 16 epics from the "Gorogli" series by heart. He also knew most of the epics of the "Ashiq" series. Studying the work and life of Eshvoy Bakhshi and conveying it to our people is one of the important tasks facing our folklore studies.

As we know, the development of language and thinking paved the way for the formation and further development of human spirituality. The emergence of primitive religions was the first point of spirituality and enlightenment, and prayer gave rise to singing and rituals. They were performed by learned and talented priests. On the basis of religious imagination, different mythology was formed, legends and narratives began to appear. The Avesta as we know it was formed and sometimes performed by expert priests. They communicated noble ideas to the masses through persuasion. Priests are the early manifestations of shamans. Priests and shamans have long been imagined as divine figures. In many cases, they were given intelligence and talent in a dream. The parikhan-porkhans scattered in Khorezm are also a form of shamans. Shamanism is one of the first stages in the formation of the art of giving. At first, the professions of medicine and sorcery were synthesized in Bakhshis who were masters of words. Even the son of Ergash Jumanbulbul performed the task of "Koshkochlik". At the time Alisher Navoi lived, the term bakhshi was also used in the sense of secretary and mirza. The use of this term in different regions of the Republic in the form of "poet", "jirov", "oqin", "counter", "singer", "soqi", "composer" is also explained by its syncretic meaning. There are various opinions on the origin of the term Bakhshi, with VVBartold suggesting that it derives from the Sanskrit word bhikshu. ANSamoylovich also supports this opinion and confirms that the meaning of "teacher" is at the root of this word. In Khorezm, the words shaman, ozan, bakhshi were used, and now the term bakhshi is widely popular. The deification of the person of Bakhshchik is related to their high memory and ability to speak. There are opinions that the singing of epics accompanied by drums by the owners of this profession is related to the 10th-11th centuries. In our opinion, this phenomenon may be much older. The basis for this can be the paintings in the "Room of the Harp Woman" in the ancient Khorezm fortresses. A historical figure (1115-1191) who is considered the first Bakhshi and Bakhshi priest in Khorezm is Ashiq Aydin

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However, no reason has been found to search for its historical prototype. At the time when the "Korqut Ota Book" was created, the art of bakhshi in Khorezm was going through a period of decline due to Genghis's invasion. According to some information, this book was created in Central Asia and then moved to the Caucasus. By the 19th century, the art of baksheesh in Khorezm entered the stage of development again. Khan continued the tradition of keeping makomals, mashshaks and bakhshis in the palace. N. Muravev, who came to Khiva in 1919, wrote about listening to bakhshis in Khan's palace. Judging by his writing, it can be seen that there were hostages in the khan's residence. Because, according to the Russian officer, the bakshi played the game. In his correspondence, he recorded particularly important information about the epic "Ashiq Gharib and Shahsanam". During the period of Muhammad Amin Khan, art entered a further stage of development. Interest in art increased during the reign of Sayyid Muhammad Khan, who ascended the throne in 1855, and the Khan himself was a skilled puppeteer. Herman Vambery, who came to Khiva at that time, gave valuable information about the epic of this period in the book "Textbook of the Chigatoy language". Mulla Ishaq of Kungirat wrote down that he gave him the short story collection "Bir Payton". Mulla himself was a poet-bakhshi-storyteller. During the period of Muhammad Rahimkhan-Feruz, the art of giving flourished. In his palace, there were special gifts. One of them is Reza bakhshi (bejilov). During the years of his rule, Suyav bakhshi, Ernafas bakhshi, Avaz bola, Nurulla tandir, and Jumanazar bakhshi were active. The famous Kurbannazar Abdullayev-Bola bakhsh is also a product of that period. In the researches of ANSamoylovich, who came to Khiva in 1908, he tells how the Bakhsh of Khorezm sang book epics, played dutor and bulamon. Therefore, the XIX century and the beginning of the XX century are the most flourishing period of the Khorezm art of Bakhsh. Judging by his writing, it can be seen that there were hostages in the khan's residence. Because, according to the Russian officer, the bakshi played the game. In his correspondence, he recorded particularly important information about the epic "Ashiq Gharib and Shahsanam". During the period of Muhammad Amin Khan, art entered a further stage of development. Interest in art increased during the reign of Sayyid Muhammad Khan, who ascended the throne in 1855, and the Khan himself was a skilled puppeteer. Herman Vambery, who came to Khiva at that time, gave valuable information about the epic of this period in the book "Textbook of the Chigatoy language". Mulla Ishaq of Kungirat wrote down that he gave him the short story collection "Bir Payton". Mulla himself was a poet-bakhshi-storyteller. 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