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The Creation Of Ergash Jumanbulbul O'Gul In The Formation Of The Samarkand School Of Epistlelectorship

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Abstract: This article analyzes the process of the formation of the Samarkand school of epic poetry and the work of one of its major representatives, Ergash Jumanbulbul o'Gul. The study highlights Ergash Jumanbulbul o'Gul's contribution to the art of epic poetry, his creative style and connection with folklore traditions. His repertoire, performing skills and influence on the development of the school of epic poetry are also analyzed. The article presents information on the traditions of Samarkand epic poetry, the role of folk oral literature and the process of the formation of epic poetry schools based on scientific approaches.

Keywords: Samarkand school of epic poetry, Ergash Jumanbulbul oglu, folk oral art, epic, performing art, folklore traditions, history of epic poetry, cultural heritage.

Introduction: One of the rich spiritual heritage and traditions of the Uzbek people is the art of epic poetry. Epic poems, which are an important component of folk oral art, have been of not only artistic but also educational importance for centuries. Epic poetry schools are distinguished by their unique performing style, repertoire and traditions. Among the Uzbek epic poetry schools, the Samarkand school of epic poetry occupies a special place, and many talented epic poets have made a great contribution to its formation and development.

This article studies the process of formation of the Samarkand school of epic poetry and the creative activity of one of its major representatives, Ergash Jumanbulbul oglu. Ergash Jumanbulbul oglu is

distinguished by his unique performing style, his services in preserving and developing the traditions of epic poetry. The epic poems he created and performed are still valued today as one of the invaluable examples of our national culture. The research analyzes the factors that influenced the formation of the Samarkand school of epic poetry, the role of Ergash Jumanbulbul oglu in the art of epic poetry, and the works in his repertoire. The article also highlights the traditions associated with folk oral art, the culture of performance, and the specific features of epic poetry schools based on scientific approaches.

The largest part of Uzbek folk epics is made up of romantic epics. Their plots are extremely similar, usually the hero falls in love with a beautiful girl and sets off on a journey, experiences incredible events, overcomes difficulties, and achieves his goal. Love conflicts and adventurous stories such as "Kuntug'mish" were among such epics. The epics "Sahibkiron", "Orzugul", "Erali bilin Sherali" reflected events related to the everyday life of the people. Among the epics, there were also book epics that arose as a result of the processing of classical poetry samples in folk oral creativity, that is, they had a written literary source, that is, they were created under the influence of written literature. The epics "Farhod and Shirin", "Leyli and Majnun", "Bahrom and Gulandom", created based on the works of Alisher Navoi, "Yusuf and Zulaykho", "Rustami Doston", "Malikai Dilorom" were among these. Epic writing was widely developed in the Surkhandarya and Kashkadarya oases, in Khorezm and in the Samarkand region. During this period, the repertoire of Bakhshis singing epics included more than 150 folk epics.

Among the people, such poets as Yuldashbulbul, Ergash Jumanbulbul oglu, Fazil Yuldash oglu, Pulkan, Islam the poet, Berdi bakhshi, Bola bakhshi, and Ahmad bakhshi were famous. The poet Pulkan, who had an extraordinary memory, knew more than seventy poems by heart. The fact that each poem contained from two to three thousand lines to ten to fifteen, even twenty thousand verses, testified to the great potential, strong memory, ability to memorize and remember, and the power of creativity of the folk poets. Fazil Yuldash oglu could recite 60 poems by heart, and Ergash Jumanbulbul oglu 50 poems by heart, while some of the poets only recited poems, while others composed poems themselves. Special evenings were organized to listen to the epic, and weddings and festivities were not without bakhshis, and the audience would sit on the net and listen attentively to the bakhshi. Talented dostonists could sing a doston for two or three nights, because the volume of the doston required two or three nights of

continuous performance. Among the bakhshis, Shernazar Berdinazar oglu could recite a doston for seven nights. The bakhshis who attended the dostoning evenings competed with each other in their talent, eloquence, and skill in playing the instrument. Schools of dostoning with their own traditions were formed in the region. Large dostoning schools such as Bulungur, Narpay, Kurgan, Khorezm, Shahrisabz, and Sherabad were especially famous. They differed from each other in their repertoire, style, specific creative principles, and performance methods.

The Bulungur school of epic poetry was distinguished by its skill in singing the epic poem "Alpomish", where other Bakhshis came to improve their skills. Its representative, Amin Bakhshi, was able to sing the epic poem "Alpomish" for up to 3 months. The Qamay center of epic poetry, formed in the village of Qamay in the Kashkadarya oasis, united about 60 Bakhshis living in the vicinity of the Dehqanabad and Guzar districts. The Kurgan school of epic poetry united Bakhshis living in the foothills of the mountains stretching from Mangishtov to Nurota.

One of the most talented representatives of the Kurgan school of epic poetry was Ergash Jumanbulbul oglu (1868–1937) and Polkan the poet (1874–1941), whose epic poems such as "Alpomish", "Yakka Ahmad", "Oysuluv", "Kuntug'mish", "Goruglin's birth", "Yunus pari", "Misqol pari", "Avazkhon", "Hasankhon" were recorded. Dozens of epic poets, such as Ergash Jumanbulbul oglu's ancestors, Sultan kampir, Tilla kampir, Jodmon bakhshi, worked in this epic poetry school. Ergash Jumanbul oglu was born in 1886 in the village of Kurgan, now the Qoshrabot district of the Samarkand region. He died on May 12, 1937 in the village of Qoshtamgali. Uzbek folk poet, poet. He was brought up in a peasant poet family. His seven ancestors, as well as his uncles and aunts, were poets-poets. Among his descendants were Yodgor, Lafas, Mulla Tosh, Mulla Kholmurad, Jumanbulbul, Tilla kampir, Sultan kampir, Jossok, Yorlakab and others, who were famous poets of the 17th-18th centuries. In the development of Ergash Jumanbulbul oglu as a great poet-poet, his family and the rich literary environment at the school of poetry in the village of Kurgan played a great role.

He received his education in poetry from his father Jumanbulbul. Jumanbulbul paid great attention to the study and education of his son Ergash. In 1884-1886, he studied at one of the Bukhara madrasas, where he thoroughly studied Persian, Arabic, and the works of Fuzuli, Navoi, Mashrab, and Sufi Allahyor. However, due to financial difficulties and the death of his father in 1886, he could not continue his studies. Returning to his village, he engaged in independent study and improving

his skills in epic writing. For a certain period, with the help of his teacher and father-in-law, Utamurod, he collected kafsans from farmers. In 1887-1889, Ergash Jumanbulbul worked as a mirza to Kozibek, one of the landowners of the Nurota beylik under the Bukhara emirate. As a result of the famine, locusts, and plague that began in the country, the poet's brothers Abdukhalil and Abdujalil, sisters, and children, who were becoming good epic writers, died one after another. The poet, who was so sad and worried, gave up singing and lived a life of wandering around 1904-1905. In 1912-1922, he worked as a healer, storyteller, and poet in the villages of Bulungur, Gallaorol, Urgut districts, Jizzakh, and Panjikent, and sometimes sang epics.

In 1923, he returned to his village and in 1924 opened a one-room school in the village of Qaraqisa. Ergash Jumanbulbul oğlu came to Samarkand in 1925 and from 1926-1928, together with the poet Polkan and Fazil Yuldash oğlu, he was engaged in writing down and writing down the epics he had memorized. From 1929 to 1936, Ergash Jumanbulbul oğlu was mainly engaged in farming in his village and trained students in epic poetry.

Ergash Jumanbulbul oğlu's work is diverse, and he has memorized more than forty epics. Ergash Jumanbulbul oğlu sang epics such as "Kuntug'mish", "Yakka Ahmad", "Qizhibak", "Alibek and Bolibek", "Dalli", "Ravshan", "Kunduz and Yulduz", "Khushkeldi", "Kholdorkhon", "Avazkhon", "Khirmon", "Nurali", "Yusuf bilan Ahmad", "Vomiq and Uzro", "Varqa and Gulshoh", "Makhtumkuli", "Tulumbiy". Ergash Jumanbulbul oğlu sang traditional epics and *termas*, but he also created many epics himself. His epic "Tarjimay hol" His *termas* such as "Keldim", "Tashkent ta'rifida", "Qizil", "Tursunoy", "Ghozi Olim", "Otajon Hashim", "Shoirlarga rahbar Hodi", "Asov qizlar" have earned the respect of the people. The heritage of Ergash Jumanbulbul oğlu has been widely studied, books have been published about the poet, and a documentary film has been created. The Bulungur epic school was famous for performing heroic epics. In May 1972, the 100th anniversary of the poet's birth was widely celebrated. A bust was erected to him in the center of the Nurota district. There is a mausoleum, a monument and a house-museum in the village of Kurgan. In addition, in the city of Samarkand, a complex monument to Ergash Jumanbulbul oğlu, Islom the poet, Polkan the poet and Fazil Yuldash oğlu has been erected. A park in Nurata district, a school in Qoshrobot district, and streets in Tashkent and Samarkand cities were named after the poet.

The last talented representative of this school, Fozil Yuldash oğlu (1872–1955), brought to life such epics as

"Alpomish", "Yodgor", "Yusuf bilan Akhmad", "Zulfizar", "Malikai ayyor", "Nurali", "Murodxon", "Shirin bilan Shakar". The art of the Khorezm epic school differs from other epic schools in style. Khorezm epics have a written source, sometimes the narrator also has a handwritten text, music plays a leading role in them, more romantic epics are sung, and collective performance is dominant. The Khorezm bakhshis performed each song of the epic in a specific tune, and the poets called them bakhshi yollari or bakhshi na'mari. The bakhshi performed the words and the song in an open voice, accompanied by a *dutar* or *tor* and a circle. Representatives of the Kashkadarya, Surkhandarya, and Samarkand bakhshi schools performed songs in a muffled, i.e. closed voice, accompanied by a *dombir*, and described the process of the epic in an open voice. When we talk about Ergash Jumanbulbul oğlu, the epics "Ravshan" and "Kuntug'mish" come to mind. The bakhshis called "Ravshan" the epic that Ergash's father Jumanbulbul drove three times. Ergash was born in such a famous family in 1868. The Sultan Kampir, who lived in this area, from her grandmother Tilla Kampir, to her grandfather Mulla Kholmurad, to her father Jumanbulbul, told epics and created their own *termas*. This family lived in the village of Kurgan in Nurata district. In folklore, the name of the Kurgan school of epic writing was due more to the Jumanbulbul family than to the name of the village.

In his famous article "Great Folk Artist" about Ustoz Hodi Zarifov Ergash Jumanbulbul, he recalls an instructive incident from the life of Kulsamat Bakhshi's mother, Sultan Kampir: When a Kazakh *aqin* defeated the poets at the gathering, an Uzbek bakhshi said, "You are equal to our Sultan Kampir." *Aqin* finds Sultan Kampir while she is carrying a bucket and asks her a question:

Sendan savol so'rayman, turgan zayip,

O'si turgan tovlaring necha jasar?

Shunda Sulton kampir:

Xudoyimning ishin ko'r,

Falakning gardishin ko'r,

Men bilmayman yoshini,

Og'zin ochib tishin ko'r,

- he said.

The teacher emphasizes that regardless of whether this incident happened in real life or not, it demonstrates how strong the creative potential of the representative of the Kurgan epic is. Ergash Jumanbulbul oğlu was brought up in a creative environment from a young age, learned the secrets of telling epics from the Bakhshis. For reasons unknown to us, the children of the poet's father were born after Jumanbulbul was over fifty. His younger brothers, Abdukhalil, Abdujalil, and

Mahkamoy, did not live long. Jumanbulbul, sensing the intellectual maturity of his eldest son Ergash, sent him to a village school at the age of seven. At the age of 17, he taught in one of the madrasas in Bukhara. As a result, Ergash Jumanbul oğlu is considered the only creator among dozens of folk bakhshis who could read and write perfectly and was familiar with the works of Navoi and Fuzuli. Ergash Jumanbulbul oğlu became known to folklore scholars in the 1920s. Scholars and intellectuals such as Hodi Zarif, Khozi Olim Yunusov, and Muhammad Iso Ernazar oğlu wrote down 33 works from him. The number of articles about the bakhshi is about 200. None of the Uzbek bakhshis has been honored to publish a 5-volume collection of works like the poet Ergash.

The epic poem "Oysuluv", which reflects the bright pages in the history of the Uzbek people, was also written down in the form of a fairy tale from the mouth of Ergash Jumanbulbul. The hard life of the poet Ergash was no different from that of his fellow villagers living in the village of Kurgan. Remember the story of his marriage in the poem "My Days" and the parting of all his belongings in exchange for a loan after his father's death. The deaths of his brothers and sister also had a psychological impact on Bakhshi. Ergash Jumanbulbul, son of Abdul Khalil, said this in his lament over the death of his brother.:

Emrandi tanimda jonim,
Hazon bo'ldi gulistonim,
Yig'lashib yor-yoronim,
Bemahal qurib bo'stonim,
Qo'ldan uchdi bo'z tarlonim,
Eshitinglar qadrdomim,
Yolg'iz inim, suyanganim,
Shunqorimdan judo bo'ldim.

True, when Abdulkhalil, who was 20, died, Bakhshi was 30 years old. Despite his life experience, separation from his young sister could not help but take its toll on the poet. Family worries required Bakhshi to work tirelessly. In the winter and summer around Samarkand and Zarafshan, he was busy reciting epics and terms in the struggle for a living. But he did not lose his faith, he did not live in the service of the statesmen. He became a worthy son for his father Jumanbulbul. According to the memoirs of Ustad Hodi Zarif (Hodi Zarif had a very close relationship with Bakhshi Ergash Jumanbulbul. They lived together for weeks. Perhaps that is why Bakhshi told the details of the delicate events in his father's life to the scholar Hodi Zarifov), a tyrannical official named Miltiqboy encountered Jumanbulbul and asked him to describe himself. He also said that in exchange for praise, he

would give him his black bay horse as a reward. Then Jumanbulbul:

Agar tuya bo'lganda jo'n bo'laring,
Otdan keyin eshakman teng bo'laring.
Qantar og'may xarish bo'p ag'nab yotib,
Qarg'a bilan quzg'unga yem bo'laring.
Agar yilqi bo'lganda o'tmas eding,
Bahong qirq besh-ellikka yetmas eding,
Har kim olsa, o'zingni, aynib berib,
Chir aylanib ovuldan ketmas eding.
- thay said.

The poet Ergash was proud of his father's honesty. Therefore, the happiness of maintaining his high respect among the people was considered a cherished concept in his life. The poet Ergash became closely acquainted with the works of Alisher Navoi, Fuzuli, and Mashrab in the Bukhara madrasahs. This quality undoubtedly benefited the composition and artistic perfection of the plots of the epics to be performed by Bakhshi. The epics "Ravshan" and "Kuntug'mish" are distinguished by the fact that they were "plowed three times", while the epics "Alpomish", "Kunduz bilan Yulduz", "Dalli", "Khush keldi", "Avazkhon", and "Hasankhon" were tried to plow the soil with their own skill. Folklorists especially emphasize the thoroughness of the works performed by the poet Ergash.

It is impossible to take or add any fragments from the poet's epics. It turns out that the poet, who learned to approach each task creatively, applied the knowledge he gained in the madrasa to the performance of folk epics and made a worthy contribution to raising the artistic level of this genre. The master scholar Hodi Zarif demonstrates this idea by citing the poet's skill in using homonyms as a means of expression: "In this regard, among the Uzbek folk poets we know, the tajnis of the eloquent Ergash Jumanbulbul oğlu attract attention. We would like to note several of his tajnis quatrains:

Tog'ning adiri o'radi,
O'raga qo'ylar o'radi.
Uch tol qilib sanamlar,
Chochini mayda o'radi.

The teacher emphasizes that the meaning of the first line "o'radi" is that the mountain slope is slowly rising, the second line "o'radi" means walking around, and the fourth line means braiding girls' hair. This type of artistic art is called "tajnis" in literary studies, that is, art is created on the basis of homonymous words of the same form. It is important that the poet Ergash used the tajnis rhyme not only in creating terms, but also in epics as soon as a convenient opportunity arose.

For example, in the epic "Ravshan", Hasankhan says this when advising his son who set off on a journey to bring Zulhumor:

Qo'lingdan kelgancha chiqar yaxshi ot,

Yaxshilik qil bolam, yomonlikni ot.

Nasihatim yodingda tut, yolg'izim,

Yolg'iz yursa, chang chiqarmas, yaxshi ot.

The poet Ergash loved and respected his homeland, his native land, throughout his life. He expressed the love in his heart by showing the actions of the heroes in his epics. In the epics of the Goroglu series that he sang, Goroglu, Yunus Pari, Misqol Pari, Hasankhan, Avazkhan, etc. captivate the listeners with their courage, honesty, and truthfulness. People choose the names in the epics with their intentions for their newborn children.

In the epic "Ravshan", when Hasankhan wants to immediately save his son who is being led to the gallows, the jester Jaynaq advises him to try Ravshan first. Hasankhan agrees. The servants of the Karakhan Tsar told Ravshan that if he gave up his land, Gorogly, they would give him Zulhumor and make Ravshan the king of this land, Shirvan. Then, despite the fact that the young man was on the gallows:

Sen aytgan odaming, zolim, men emas,

Bir nechalar o'z holini tinglamas,

Men o'lmasam, o'z elimdan kechmayman!

Aziz boshing oyog'imga teng emas!

– he rejects the offer. Verses of this content influenced the upbringing of hundreds of brave boys in the regions where the epic is performed. The poet does not give them excessive advice about love for the homeland, but instills in their hearts how great the value of the homeland is.

Professor Hodi Zarifov, telling about the last period of the poet's life, writes that Bakhshi wanted to go to his homeland and find a number of manuscripts, and promised to tell new terms and epics. However, Ergash Jumanbulbul oglu died of a serious illness on May 12, 1937 at the age of 69. The artistic heritage left by the ingenious Bakhshi today serves the future of our country.

CONCLUSION

The Samarkand school of epic writing occupies a special place in folk oral art with its unique performing traditions and rich repertoire. The contribution of such great epic poets as Ergash Jumanbulbul oglu to the formation of this school is incomparable. He not only performed folk epics, but also enriched them and interpreted them with his own style and tone. The

imagery inherent in the epic genre, the wide use of artistic means of depiction, and the national spirit are clearly manifested in his work.

The results of the study show that the epic writing activity of Ergash Jumanbulbul oglu made a great contribution to the development of the Samarkand epic school. The epics in his repertoire are not only important as part of the Uzbek cultural heritage, but also serve as a source of inspiration for future generations of epic poets.

In the future, in-depth study of the Samarkand epic school, its performing traditions, and the scientific study of the artistic heritage of Ergash Jumanbul oglu will be of great importance in preserving and developing our national culture. Therefore, preserving the traditions of folk epics, passing them on to the younger generation, and popularizing them in a modern cultural environment remain urgent tasks.

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