



Specific Methods and Directions of Folk Epic Schools

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ABSTRACT

The description of folklore in the fine arts of Uzbekistan is based on the Uzbek schools of folk poetry and its spiritual foundations, its place in our national values, historical significance, relevance of the art of baxshi, epic and epic poetry. 'navi-national achievements, talked about. The distinctive aspects of the schools of epics are revealed in a comprehensive way.

Keywords:

Bakhshi, Classical Poetry, Romantic Epics, Hero, Folklore, Ethnocultural, Fine Arts .

Access. The role of folklore in the development of our people's way of life is great, and for centuries it has accumulated a rich spiritual heritage and made a worthy contribution to the education of the younger generation. Epics, an important part of folklore, have deep historical roots, have been created over the centuries and have been sung in a variety of socio-economic contexts.

During the years of independence, the importance of lyric-epic genres in the expression of the epic has increased. In Uzbek folklore and Uzbek classical literature, the story is told using lyrical and epic imagery. It covers a wide range of life and reality, with one or two protagonists and a lot of characters (the plot is colorful, colorful). Epics in folklore are in verse and prose, and epics in written literature are in verse, which serves as a link between prose events. Lyricism is stronger in epics in written literature, especially in contemporary epics, where the lyrical basis is more weighty.

Reference literature analysis. Unique depiction of folklore in the fine arts of Uzbekistan delivery is one of the important

factors in the upbringing of the younger generation. Of course, in the upbringing of the younger generation with devotion to the motherland, representatives of all spheres must set great goals and objectives. Coverage of folklore in the fine arts is reflected not only in the schools of epic poetry and their specific directions in each oasis and region, but also in the national costumes of the region, as well as the traditions of customs and traditions. It is the honorable duty of every artist to seal history as it is.

Research Methodology. Epics in world classical literature are characterized by the breadth and volume of social, political, and moral issues, the sharpness of the plot and the sharpness of the drama, the abundance of characters. At the heart of such works is the destiny of society and the people, the society, the people and the hero are depicted as a whole, there is no conflict between them, but the struggle between this nation, this hero and external enemies, the conflict between good and evil . They promote the ideas of patriotism, heroism, humanity, love, friendship and loyalty,

hard work, led by team performance. Each of the heroic epics of the Khorezm Bakhshi epic reflects the people's heroic struggle against the invaders of their own free will, and one of such heroic epics was the epic "Alpomish" (p. 1,400).

Influenced by Uzbek epics, the Alpomish epic was originally based on Tajik versions of fairy tales and legends. This hostility was fueled by members of the ruling class who were interested in waging wars of aggression. It is well known that the burden of civil wars and quarrels fell on the working people. Looting and internal strife were rampant, and the ruling class was stirring up strife, creating discord between father and son, brother and brother, and trying to use it to their advantage (2.59-). b)

Analysis and results. The image of the elders plays an important role in the plot of the epic "Alpomish". The hypocrisy of the elders is exposed with high artistic skill. The aristocracy of the Seed period exacerbated the conflict between Boybori and Boysari. When Boysari said he was going to Qashal, the elders supported him and ignited the pain in his heart. They are not interested in reconciling the brothers. When the people are calm, there will be prosperity, the elders and their markets will be ruined, but these aristocrats are so hypocritical that they do their own thing, stay away or work with someone else's hands. There is life when they don't give clear advice. No one can blame them if something bad happens to them. In fact, when Barchin gets into a fight, they say, "You're the one who started it." However, they are not limited to this hypocrisy.

They want to enrich the honor and dignity of the boy and live freely. The plot of the aristocracy, which appears episodically in two places, plays a significant role in the escalation of the conflict. Contrary to the combined image of the aristocracy, Alpomish and Karajon's wonderful friendship is presented with beautiful artifacts.

In the face of such hypocrisy and aggression of internal and external enemies - the aristocracy and the Toychakhans, it was natural for the masses to want to live in friendship with other peoples in order to fight together against the oppressors. This pure and

noble intention is reflected in the friendship of Alpomish and Karajan. The description of Karajon as a friend of Alpomish has a great social interest: both of them do not know what fraud is in life. For a common goal, such as freedom and a prosperous life, the struggle of the Toychans against the Ultons is the basis of their friendship, and therefore of the friendship of the two peoples.

Surkhandarya is a school of poetry that unites hundreds of bakhshis who grew up on the borders of several districts in the Kashkadarya region, southern and partly northern Afghanistan (where Uzbeks live) in Tajikistan and Turkmenistan. Thanks to the Sherabad School of Epic, the consistent development of epic traditions in Surkhandarya and Kashkadarya continues today. That is why the epics written in the 1940s by the representatives of the Sherabad school of epic poetry contain relatively low-level elements of epic poetry, less developed forms of artistic thinking. From the 1960s onwards, however, traditions became more defined and, in a sense, more biblical. (3.46-b) The Surkhandarya oasis has three schools of epic poetry, namely Sherabad, Beshkotan and Boysun. The Sherabad School of Epics has a special place in Uzbek epic poetry. The Sherabad School of Poetry and Bakhchisarai has many famous founders and a number of founders.

Bakhshi poets united in Sherabad school of epic poetry: "Alpomish", "Gorogly", "Kuntugmush", "Hasankhan", "Avazkhan", "Nurali", "Yunus pari", "Misqol pari". performed with special skill. The repertoire of the Sherabad epic school includes the epics "Golden Pumpkin", "Malla Savdogar", "Ollanazar Olchinbek", "Toshbosar", and "Khursona". At the beginning of the 20th century, H. Zarifov was one of the first researchers to study the folklore and epics of the oasis. Together with members of the ethnolinguistic expedition to the Southern Uzbekistan oasis in 1929, he identified folk poets such as Khidir, Boysari, Rajab from Kashkadarya and his student Abdulla, poet Nurali ogli, and Kholyor Abdukarim ogli from Baysun. got acquainted with their repertoire and wrote some epics (4.26-b)

The art of the Khorezm school of epics differs from other schools of epics in style. Khorezmian epics have a written source, sometimes with a handwritten text in the narrator's hand, in which music plays a leading role, more romantic epics are sung, a song is defined. Those who perform the melody, the narrators call them bakhshi ways or bakhshi namas. Bakhshi performed the words and the song in an open voice, accompanied by a dutar or a circle. Representatives of Kashkadarya, Surkhandarya, and Samarkand schools of baxshichilik performed a song in a low voice, accompanied by a drum, and described the process of the epic in an open voice.

In the 19th century, there was a school of epic poetry in Kashkadarya, in the village of Kamay, Kamashi district. This school was founded by Abdukarim Juyruq (19th century), Mulla Kholnazar oğlu (died 1910), Bazar Sherkul oğlu (1887–1953), Hazratqul baxshi Khudoiberdiev (1920), who lived around Dehkanabad and Guzar districts. Born united about 60 bakhshis. They collaborated with the Shakhrisabz School of Poetry. Representatives of the Kamay School of Poetry paid special attention to the lyrical direction of folk epics. They were more advanced in the development of poetic forms than the representatives of the Sherabad school of epic poetry. Among Nama's epics were "Nurali's Youth" (1972-1977), "Lady" (1963) and others. Our bakhshis have also made a great contribution to the fact that the epics passed down from generation to generation have been polished by the bakhshis and have not lost their status to this day. In this regard, among the artists there are many artists who refer to the image of bakhshis.

Conclusions and suggestions. In their works, they depict the people's bakhshis in their national costumes, in a cheerful mood, with wide meadows and hills at the foot of the mountains with a drum in their hands. Here, too, we can see that folk epics have ethnocultural features. This, in turn, reminds us that it is important to study and carefully preserve the deep roots of folk culture

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