

SPIRITUAL FOUNDATIONS OF THE HEROES OF UZBEK NATIONAL EPICS

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Abstract: *In this article, the Surkhandarya variants of the epic "Alpomish" are significantly different from the variants and versions recorded in other regions of Uzbekistan. For example, the epic "Alpomish" recorded by the son of Mardonaqul Avliyaqul in the Sherabad district at the end of the 19th century and the beginning of the 20th century contained more than two thousand verses. According to the interpretation of the son of Mardonakul Avliyaqul, when Tovka, the daughter of the Kalmakshah, accidentally stepped on Alpomish's bed and tried to pull her by the hair.*

Keywords: *"Beva Barchin", "Aytovka", "Yolchiboy", Beshkoton, Chigatoy, Salihabad, Istara. artistic evolution, "Alpomish"*

The spiritual and cultural heritage of the Uzbek people is extremely rich and full of valuable traditions. In this, the nation's faith, honor, and the priceless cultural and national treasure created by the great ancestors are embodied. His life is collected in historical, literary, artistic treasures, inexhaustible sources, which should be identified, analyzed and brought to the fore. The well-known folklorist scientist Mamatqul Joraev conducted excellent scientific research on Surkhandarya interpretations of the epic "Alpomish" and achieved positive results. M. Joraev describes the sources he has about the epic "Alpomish", one of the unique masterpieces of Uzbek folklore, which expresses the centuries-old artistic evolution of the national epic tradition. The archaic layer of the plot of this epic goes back to the mythological imagination and epic traditions of the ancient Turks. The first President of the Republic of Uzbekistan I.A. Karimov spoke about this saga; "Alpomish" is a heroic song that expresses the identity of the Uzbeks, comes from the hearts of our brave and brave people, and is passed down from generation to generation by our ancestors.

Unique interpretations of the epic Fazil Yoldosh son, Ergash Jumanbulbul son, Muhammadqul Jonmurad son Polkan, Berdi Bakshi, Mardonaqul Avliyaqul son and many others famous bakhshi - recorded from poets. The epic "Alpomish" has been preserved in the epic area of South Uzbekistan, in particular, in the repertoire of bakhshes of the Surkhandarya region, and is being developed and improved in live performance. The versions of the epic in the repertoire of the representatives of the epic schools of the Surkhandarya oasis are distinguished by the originality of the construction of the plot, the artistic perfection of the text, and the fact that it was formed as a family series containing several epics about Alpomish. The Surkhandarya oasis, which greatly contributed to the improvement of the bell version of the epic "Alpomish", has three epic schools, namely

Sherabad, Beshkoton and Boysun centers of poetry. Kasim, a poet who lived in Sherabad district in the middle of the 19th century and was popularly known by such names as "Qasim Bakhshi", "Qasim centurion", was a great master of words who grew up in the village of Azon, which belongs to the Istara village assembly of Sherabad district. Shernazar Berdinazar's son (Sherna Bakhshi, Sherna Yuzbashi) founded the traditions of the Sherabad epic school. In the middle of the 19th century - the beginning of the 20th century, the famous epic writer Alim Bakhsh lived in the village of Beshko'ton, Sherabad, skillfully performed the epics of the series "Alpomish", "Ollonzar Olchinbek", as well as "Go'orugli". , later became the founder of the Beshqoton epic school, which was distinguished by its unique epic repertoire and performance method. Boysun epic school was founded by a famous centurion named Abdurasul Yuzbashi, who lived and created in 1827-1902. Although the epics of the "Alpomish" series are the jewels of the epic repertoire of the representatives of the epic schools of the Surkhandarya oasis, they perform the romantic epics of the "Goroguli" series at folk festivals, weddings and other celebrations, as well as "Yozi bilan Zebo", " They also sang epics such as "Ollonazar-Olchinbek", "Kelinoy". In 1890, in the village of Salihabad near the city of Termiz, the Russian orientalist Ye.F.Kal for the first time listened to the epic "Alpomish" for three hours from Amonnazar Bakhshi, a member of the clan of the bell tribe. He wrote in his diary that "Amonnazar Bakhshi, who belongs to the monthly branch of Kungiro't clan, sang the epic "Alpomish" for three hours accompanied by dutor." Ethnographer L.P. Potapov, linguist G. O. Yunusov and folklorist H. Zarifov, who were in Padang village of Boysun district on July 17, 1929, as part of the Folklore Expedition of the Research Institute of Uzbekistan, told about "Kon'hirot botir Alpomish" heard the story. In 1945, H. Zarifov and Q. Muhamedov recorded the second part of the epic "Alpomish" from the son of Mardonaqul Avliyoqul, who lived in the village of Chigatoy, Sherabad district. Also, the Surkhondarya versions of the "Alpomish" saga were recorded in 1956 from the poet Umir Safarov, in 1958 from the son of Mamadrayim centurion Muhammadsadiq, and in 1966 from Bori Bakhshi Ahmedov from Sherabad. In the years of independence, they began to fully record the versions of the epic "Alpomish" from the repertoire of the Surkhandarya oasis. As a result, the epics "Alpomish" and "Yodgor" were recorded by Khushvakt Bakhshi Mardonakulov from Sherabad, Chorshanbi Bakhshi Rahmatullaev from Angor, Boborahim Mamatmurodov from Denov, Abdunazar Poyonov from Kyziriq, Kara Bakhshi Umirov from Muzrabod. In addition, examples of epic works about the value of Alpomish, such as "Beva Barchin", "Oytovka", "Yolchiboy", which exist only in the repertoire of Surkhandarya oasis bakshes and are not found in other regions, were recorded. But Alpomish refuses his offer and gets rid of the pit with the help of his three-headed vulture - Boychibor. The uniqueness of this version is that Alpomish, who got out of the pit with the help of his horse, married Tovka, the daughter of the Kalmyk king, and had a son named Gallochbek. Although the epic was recorded by many talented Uzbek bakshes, this motive is not found in the version of Fazil Yoldosh oglu, one of the most perfect copies of this epic, who lived in Bulungur district of Samarkand region.

The most important characteristic of Surkhandarya versions of the epic "Alpomish" is the absence of the motif of reciting the death after Alpomish's return. The example performed by Umir Safarov consists of 382 pages and is considered the most perfect version of the epic "Alpomish" recorded in the repertoire of Surkhondarya bakhshis. In this version, Alpomish hears the news about Barchin from an old woman with a broken wheel. After that, after fighting with Alpomish Kultoy and knocking him down three times, Boychibor managed to get the horse. The events of Alpomish and Karajan's friendship are depicted not in the medium of dreams, but in the way of individual efforts and struggle. Although Barchin sets three conditions in the epic: a fight, a race, and shooting at a target, the interpretation of the fight motif shows that Alpomish will fight only with Kokaldosh, not all the Alps. The most important feature of the epic "Alpomish" performed by the Surkhandarya Bakhshis is that this epic is formed as a series containing several works on this topic in the oasis epic. There is only the epic "Yodgor" about the son of Alpomish in epic schools in other regions of Uzbekistan. The epics "Beva Barchin", "Yolchiboy", "Shamurod", which are the continuation of this heroic epic, will also be performed under the auspices of the Surkhandarya oasis. The epic "Beva Barchin" (or "Barchin Bekach"), which stood out as a separate epic work at the end of the 19th and the beginning of the 20th centuries, consists of 10,214 lines of poetry and prose. This epic was recorded by Chori Bakhsh Umirov, who lives in Muzrabot district of Surkhandarya region. The epic of the Surkhandarya oasis, including the performance of the "Alpomish" epic, continues its ancient traditions to this day. At the beginning of the 21st century, the epic "Alpomish" was performed by Shoberdi bakshi from Boysun, Ismail bakshi Anvarov, Boborahim bakshi Mamatmuradov from Denov, Abdunazar bakshi Poyonov from Kyziriq, Ilhom bakshi Norov from Muzrabot and other bakhshis at weddings, New Year's celebrations, and harvest festivals. It shows that this great epic, created a thousand years ago, continues to live actively in the historical-folkloric process. The "Alpomish" epic, interpreted in a broad sense in Uzbek folklore and of special importance in world literature, contains high national spiritual feelings, humanitarianism, patriotism, courage, It was created on the basis of symbols of courage, hard work, family, love-loyalty, honor and loyalty. Dostan is about the loyalty of the Uzbek people to the motherland, keeping the homeland sacred, longing for the homeland, protecting it like the apple of one's eyes, hatred for enemies, physical strength, peace, and the idea of solving everything based on consultation. embedded. "Alpomish" is one of the extraordinary and unique artistic events that rarely occur in the history of world aesthetic thought. Its extraordinary and unique feature is that this huge epic, created in ancient times, was sung by Bakhshis for centuries and reached us orally in living epic traditions. That is why today it is a great gift of antiquity, the general worldview of the era in which it was created, and at the same time, it expresses the objective state of the spirit of the people in the conditions of live traditional creativity and performance, sometimes expanding in terms of content and form, sometimes narrowing. It is considered as a great epic, a literary monument that has passed down from ancestors to

generations in many variants and different forms, a unique artistic expression of heroic events in the national history of the people, wrapped in a shell of legends.

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