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POEMS ABOUT THE YOUTH OF SAHIBKIRAN AMIR TEMUR

Abstract: *The historical era of Kashkadarya-Surkhandarya has existed since ancient times. In particular, poems about Amir Temur and Babur are widely spread.*

Until now, some of the Bakhshi living in this territory have been written and published, such historical epics as "Oichinar", "About Babur", "Birth of Sahibkiran", "Birth and youth of Amir Temur", "Temur and Boyazid", "Great Amir Temur", "Ahmad Yassavi", "Alisher Navoi", "Makhtumkuli".

We wrote and published an epic about the birth and childhood of Amir Temur "the birth of Sahibkiron" from Ruzi Bakhshi Kulturaev, an epic "the birth and youth of Amir Temur" from Chori Bakhshi Umirov.

If both epics concerned the birth of the historical person Amir Temur, his childhood, then widely known fantastic inventions, epic sponsors, characteristic of traditional epics, as well as the image of mythological evil forces.

First of all, when it became known about the birth of Amir Temur, evil forces, ill-wishers in different kingdoms are trying to destroy him both before and after birth. But no matter how hard they try, epic sponsors, holy spirits, teachers are not enough because of their desire to help Temur and mother Teginabegim.

Since Amir Temur's father Taragai Bakhadir went on a long battle journey, he lives with his mother Teginabegim in Amir Chaku's house.

Temur grows from childhood strong, energetic, smart. Since childhood, he captivates the minds of children with various national games. Increased is strength. The poem reflects how he lived through his childhood.

In the Poems about the birth and youth of Amir Temur, the life, successes of that time, and the way of life of the people are well covered. Along with the names of such historical figures and places as Amir Temur and his saints, father, mother, Amir Chaku, Bayonkulikhan Bukhara, Kesh, Zanjisaray in the epic, there are a number of fantastic images.

Key words: *The historical epic, traditional epic, Sahibkiran, birth, tradition, divine power, black power.*

Language: English

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Introduction

Uzbek poetry is comparatively little studied epics, Dating to the historical category, as an example, which reflects the developments of the XVI century, the relations between Babur and Shaybani are the common background, are celebrated poem "Shaybanikhan" written by Pulkan and poet "Oichinar", written by a son Qadir Rahim. As a result of studies and research, As a result of research started

in the 90's of XX century, were recorded "Birth of Sahibkiran", "Birth and youth of Temur", "Temur and Boyazid", "Temur and Tukhtamysh", "Samarkand tarovati", "Makhtumkuli", included in the historical category, based on historical sources, kissakhanids, and defined certain ideological goals, artistic and aesthetic value.

The small historical epic "Gavhari Khushtar yohud Akhmad Yassavi" reflects the period of

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childhood, youth and youth of the life of Akhmad Yassavi, a major representative of the teachings of the mystic. The epic was created on the basis of historical data, legends and legends about Yassavi, effectively used in the material epic of epic places.

"Akhmad Yassavi" as a historical and religious place where the main character was born, the period in which he lived, and clearly reflects the family Shrine of the hero. The birth of Ahmad, the founder of the yassavist cult, exalted to the level of the great prophecy, perfected from childhood, possessing special abilities, and his search for science, has been successively described.¹ The plot of the poem is simple, the conflict is simple. Described beautiful poems about human relationships, especially family unity, love for mother and child, the struggle for nobility, good deeds, respect for people, life in a good spirit, the inseparable relationship of human and the world, communication. Young Akhmad, having seen a lot of grief when he parted from his father, well aware of the high standard of living, receives a reward from the folk fertilizers of his pure mother, Karasoch Bibi:

Odamzodning oqibati shul bo'lar,
Ota ketsa izin bosgan ul bo'lar,
Dono ulni ardoqlagan el bo'lar,
Nodon inson eldan ayrilmadimi?

This would be a consequence of humanity,
The son who replaced his father if he left,
These were people who respected the wise son,
Has not the foolish man separated himself from the people?

Akhmad as a gentle, thoughtful, intelligent, devoted child, deeply observes parental advice and binds to great things. He bequeathed to him his teacher Arslanbobo, who studied the science created by the ancestors, fought for justice, truth:

Sen doim Allohning ishqida yongin,
Ko'ngli pok donolar mehridan qongin.
E'tiqod va iymon yukini ol-da,
Valiy bo'l, bolama, nodondan tongin.

Be always in the work of Allah,
Be together with fun clean lovers,
Be confident and confident,
don't be a fool

In Uzbek poetry, in particular, in southern Uzbekistan, not only sounded the tales of epic heroes, such as Alpomish, Gurugli, Rustamkhan, Avazkhan,

but also about our great ancestors Ibn Sina, Beruni, Yassavi, Amir Temur, Ulugbek, Navoi, Babur, were written stories, created poems. But because of the pressure of the pre-90's political system, especially about Amir Temur, Yassavi, Khoja Ahrar, the correct statement was made about the samples of oral folk art, their writing, publication and analysis of what was written. When we first talked about Amir Temur, the literary scholar I. Sultanov asked a number of questions, in poems Amir Temur was happy to be born as a positive personality of Amir Temur, to interpret him as a creative activity.² A number of fairy tales were revealed showing the character of the last short, witty, character. Ruzi Bakhshi Kulturayev was written "The birth of Sahibkiran" Chori Bakhshi Umirov "The birth and childhood of Temur", "The Great Sahibkiran", Kakhkhara Bakhshi Kadir son's "Temur and Bayazid", "Temur Tukhtamish" and "Uzbek folk Temurnoma". By the way, stories and poems about Amir Temur and Temurias existed not only in southern Uzbekistan, but also in the whole Republic. We know that Professor Malik Murodov Razzakbay Kazakbay son's wrote the epic "Amir Temur". Perhaps other folklorists wrote stories about this great villain, but they were afraid of the totalitarian regime's policies and remained in their personal archives.

The attempt to really show the merits of Amir Temur, who left an indelible mark not only in Central Asia, but also in the socio-political life and culture of the world, the desire to collect samples of oral creativity about him among the people and thus illuminate the bright point of our history, painted with black colors, began with the 90's of the XX century. The expedition "Amir Temur Yurgan yullar", organized on the initiative of the newspaper "Turkiston" under the leadership of Professor-folklorist Malik Murodov,³ has done a lot of work. Part of the rich material acquired during the expedition was first published in the newspaper "Uzbekistan literature and art" and the collection "Amir Temur ugitlari".⁴ These materials are characterized by a new reflection of the theme of Temur and Temurias, a high idea, a reflection of historical reality in folk reality, the level of artistic expression published up to this time. Have special significance. After all, when we talked about Temur and Temurias for many years, we only learned to condemn, to believe in absurd inventions, to shed and promote elusive legends.

As proof, Amir Temur was described in textbooks, manuals, books about legends created from the beginning of the XX century to the beginning of the 90's of the XX century, in the violent, aggressive,

¹ Kakhkhor bakhshi Rahimov. Gavhari khushtar yokhud Ahmad Yassavi.-Karshi,: Nasaf, 1999

² UzRATranscript of the scientific Council of the A. Navoi Institute of literature dated October 23, 1991.

³ Amir Temur, Dastan, the son of Razzakbay Kazzakbay telling. Registrar M. Murodov. The manuscript of personal archive of M. Murodov

⁴ Amir Temur ugitlari, - T.: 1992.

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illiterate, cruel and so on. It is true that we exposed him through Nasriddin Afandi and deceived him with false anecdotes.

Despite the fact that this society by educating generations through false legends and anecdotes through hatred of Temur, or Yassavi, Babur or Khuja Akhror, the people were able to convey to us the images of oral creativity, filled with love, reflecting the truth about their brilliant ancestors. If some of the folklore scholars involved in this field refute the myths and legends about Temur and the Temuries, the other part will continue to record them, but some have been preserved in personal archives because of the impossibility of their publication. Folklorists from different parts of our Republic wrote not only stories and legends about Temur and Temuries, but also texts of fairy tales.

One example of an epic of the Temur and Temuries dynasty is the historical epic "Oichinar" about the Shah and the poet Babur. This poem was written by folklorist A. Kakhkharov in 1969 from bakhshi Kadir. Professor B. Sarimsokov wrote the first scientific article about this: "Works about Babur, about the events of the XVI century in General, Sherabad and representatives of the school of epics in southern Tajikistan should be limited to only one or two epics, such as "Oychinor", should not be enough."⁵ This is true when the idea was published, and subsequent research confirmed the opinion of the folklorist.⁶

Published articles, research of folklorists and linguists U. Džumanazarov, M. Murodov, A. Ergashev, I. Rakhmatov, M. Rajabova, T. Nafasov about the fairy tale "oychinor", its ideological and artistic features, interpretation of images, meaning in the historical epic.

The Union of Soviet Socialist Republics has undergone changes in our culture, spiritual and spiritual world due to the fragility of the system. Poems about Temur and the Temuries were also performed.

Bu dunyoning ishi doim kam bo'lgan,
Inqilob deb bosh egigu xam bo'lgan,
Tutqunlikning bari boshda jam bo'lgan,
Tarix haqda, Temur haqda dostonni,
Aytolmasdan zo'r baxshiyam dam bo'lgan.⁷

The work of this world has always been rare,

Because of the revolution, our head is always bent,

Passion has always condemned us,
About history, a poem about Temur,
Bakhshi could not tell about it.

Opportunities that have given independence, having worsened the tragedies of the past: "Now Dance and laugh, in each step add a voice good luck, go to those ancient tones, I tell a story about Amir Temur, let people be happy to hear." no wonder they say.⁸

In the Uzbek folk tale about Amir Temur and the Temurids-this is an event that should be studied in our folklore. This category does not consist of one or two epochs. As noted by Chori Bakhshi Umirov, there is a separate Epic about the birth of the great Sahibkiron, his youth, about coming to the throne, about his every walk. Even that Bakhshi admits: "I have a lot of time playing in dumbira, and I can say ten stories about Temur"⁹.

The historical poem of "The birth of Sahibkiron", first written about Amir Temur from Ruzi Bakhshi Kulturayev reflects the hero's birth and his childhood. But this does not mean that the work will be considered only specific facts, historical events and personalities. Because it is clear that any work of art, in particular, samples of oral folk art, can not be created only on the basis of historical sources. In particular, in historical epics, historical truth will be intertwined with legend, fact, that is, in such works, the concrete historical reality will be evaluated, giving a new meaning peculiar to folklore. At the same time, their theme, images, and ideas are described in connection with the struggle with specific historical conditions.

The historical epoch by the nature of the description of specific events and facts in history, the degree of documentation differed from each other in that "The birth of Sahibkiron",¹⁰ "The birth and childhood of Amir Temur", written from Chori Bakhshi Umirov, "Temur and Boyazid", written from Kakhkhar Bakhshi Kadir son, also belong to the historical fantastic type. At this point, they also contain elements of historical heroism and historical concreteness.

"The birth of Sahibkiron" is a prose introduction, recognizing the sharpness of the world before the beginning, characteristic of all traditional eras, and:

⁵ Sarimsokov B. On the ring lines. // Science and life-vol. 5, 1983.

⁶ Džumanazarov Street. History is the reality and art of folk art. - Ie: 2007. - B. 85-87; Murodov M. M., Ergashev A. A. Alpomishnoma. 1-book. - Ie: 1999. - B. 357-369; Rakhmatov Ya. in historical tales epic interpretation of the image of a historical person (on the example of fairy tales "Oychinor" and "Shayboniyahon"). Philol. the science. title. Diss. Abstract. - T. E. 2009; razhabova M. M. Interpretation of Babur's urine in the repertoire of the mighty Bakhshi // immortality of the mighty

Bakhshi. - Against. 2012. - B. 68-71; Breath T. T. the Word was is a small holder // collection above. - B. 65-68

⁷ Chori Bakhshi Umirov was born and was the child of Temur. // Alexander Sergeevich folk theme. - Against: Nasaf. 2004

⁸ Source of the above -- p. 276

⁹ Source of the above -- p. 247

¹⁰ Mirzayev T. epik repertuar. -p. 95

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Kel do‘mbiram seni qo‘lga ushlayin,
Qo‘shiq aytib el ko‘nglini xushlayin,
Men egangga ilhom bersang, sumbul soz,
Temur dostonini endi boshlayin.¹¹

Hold you in your hands,
Sing and please the people,
if you inspire your master,
I'll tell you a story about Timur.

Starting with the term referring to dumbira, this narrative and the term performing the role of the Saint States that the purpose and greatness of the man Timur, his coming into the world and reaching the level of Sahibkiran are not simple phenomena, but are connected with divine forces:

. . . Ruhini yaratdi podshoh bo‘lar deb,
Qancha yurtdan boju xiroj olar deb,
Bahovuddin Balogardon piridir,
Temur bir kun qazogardon bo‘lar deb.

Shayxu pirlar qayga yursa qo‘lladi,
Qirq chiltonlar yaxshi yo‘lga yo‘lladi.
Sohibqiron o‘tdi Temur jahongir,
Sahobalar risq-nasbasin mo‘lladi.¹²

As the king would be, he created his own spirit ,
Many receive wealth from the Earth,
Bahovuddin Balogardon saint,
Timur takes revenge for a day.

Sheikh supported the Saints wherever they went,
Forty Chilton went well.
Sahibkiron passed Timur Jahongir,
Companions made a lot of Fortune.

The content of the epic is reflected in the alternate term, and the end of the main events begins with the fact that the mercenary and Merciful, the extreme sniper and the generous comb can not throw a deer on the hunt and chase it over his flock. Listening to the details of the dream in which the shepherd of Taragai saw the flood:

Teginaman davron surar To‘rag‘ay,
Sohibqiron o‘g‘il ko‘rar To‘rag‘ay,
Hayallamay yetib kelsin Buxoroga,
Sir ahvolini mendan so‘rar To‘rag‘ay¹³

The comb asks to act
Sahibkiran son sees Taragay,
Let arrive without delay to Bukhara
He asks me about his condition Taragay.

Faced with the blessing of piri Said in Bukhara, Tegin with her advice fulfills the condition of " Building a mosque, keeping an eye on the Suns of distant lands, whose dome has reached the sky, the shadow has reached the country of chin-Mochin, where Flying Birds have turned". Married to Tegin, the comb goes to battle on the eve of having children. Four kundosh, who took advantage of his absence, becomes a traitor, and four tray (lagan) hire a slave for gold and order the murder of Tegin. When the slave does not kill Tegin, who was put in a bag, but throws herself into a well that she would die, Tegin will be saved by the death of piri Baba Said. Timur is born in a well, and the next Shepherd faithfully joins the bucket in which he throws himself, trying to draw water. The Musaboy, who came to this land, brings Tegin home. The event will be accompanied by the arrival of the poets of the Kings Of Persia, Iraq, Orus, Farang, China, Rum, India, the prophecy of the birth of Timur, his patronage, and the episodes of the seven climate rulers attempt to kill the young Timur.

But Tegin and her child escape from the pursuit of enemies and with the help of piers find themselves in hiding from the tomb on the outskirts of the city. When the invaders try to find a touch of the grave and the child, they will be killed by the divine fist tattoo from the sky. Mother and child, listening to the sermon of Said Baraka, again takes refuge in the house of Musabai, returning to the horse that he gave. Timur teaches the contestant, teaches hunting, and his mother Tegin is engaged in medicine.

After fighting in Badakhshan, Taragai, who became Khan here, returns to Kesh ten years later. When he comes home, there is no touch and no son, the other four of his wives said: "Sora was mad as tentacles, seeing Aidara a blind blind man, Aichaman was surrendered, and Gulsara was paralyzed, lying down." From them Bahadir was looking for his child, who had heard that his beloved wife had run away, playing for touch. He joins the caravan in a chain, and here he meets his son. Even if he doesn't know, he can't look at it, so he goes to Musabai's house. After approving the treatment, when Tegin, who treats, brings even four diaries without introducing himself, Taragai brings them. Capricorns take on the neck of the sins that they have committed in the hope of recovery. Those who are lost find each other, and the events end with a wedding.

As can be seen from the plot of the work, all the events associated with the birth and childhood of Timur, took place on the basis of epic traditions based on various myths and legends. If you look closely at the traditional medieval, in particular, Uzbek folk epics, as well as remember the stories about the faithful prophets of the Islamic world, we will not see

¹¹ The birth of Sahibkiron. - Against: Nasaf 1993, - p.5.

¹² That work -- p. 5

¹³ That work -- p.8

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any special innovations. The events of the work develop on the basis of the ordering of certain epic places, the subordination of myths and legends to creative goals and acquire integrity.

Motives such as Tragai Bakhadir's childhood Comrade, his prayers and prayers when he reaches a certain age, his adoption into account, the condition of the girl to a married young man, the help of sponsors or mythological forces in fulfilling a difficult condition, the conflict of the kundoshs, the enthusiasm of the future epic hero-to come into the world naturally and find perfection, As evidence of our thoughts, it is enough to recall the "Alpomish", "Gurugli", "Avazkhon", "Nurali" category, which occupy an important place in the Uzbek friendship, and such friends as "Murodkhon", "Kuntugmish", "Rustamkhon", "Shirin with Shakar", "Orzigul".

When Ruzi Bakhshi started telling the epic about Amir Temur on a historical theme, the epic places in the traditional epics, which, if not willing, knew a lot about themselves and are imprinted in the memory, were revived, moved.

"The birth of Sahibkiran" was created relatively later and because its writing coincided with the period of independence, religious myths and legends, or prophecies were not reduced, "crossed", but were preserved as the main chain of events. From the arrival of Temur in the world until the end of the world, until his death, the description of his entire life reflected the support and assistance of the Saints, the greatest scientists of the Islamic world. The construction of the incomparable mosque of Taragai, the survival of Tegin and fruit thrown into the well, the defeat of evil people in the cemetery are also the result of confidence in the power, devotion to the feasts with the support of mythological sponsors.

During the events of the epic, Ruzi Bakhshi was able to illuminate the people's ideas about the ideal hero, able to give the fight between good and evil, justice and injustice, loyalty and betrayal. In this universe there is the pleasure of all suffering, and, on the contrary, the last sorrow of joy. Taragai because of his generosity, patriotism, generosity, generosity, magnanimity, was forced to give birth to Temur, or four days suffered, suffered than his evil deed, and when he greatly regretted his actions, he was healed again. Each of these events has a trace of faith in the Islamic religion. Sins and punishments, rewards and rewards represent the belief that the only creative power depends on God.

Portraying the enemies in the epic and the enemy of the devil in the style of good, Saints, Bakhovuddin, Said Baraka, Babashaikh, who came from disaster, Khizr is celebrated as the defenders of good, justice, honesty and religion. Babashaikh's next words about

what Taragai Bakhadir said to Bahadir also suggest that the devil is a trap:

Har ish bo'lsa shayton solar xatoni,
Ko'p sargardon qildi Odam Atoni,
Bir zamonlar olim bo'lgan u shayton,
Katta ketib tanimadi Xudoni.

Olimman deb axmoq ko'ngli bo'lindi,
Bir gap uchun marhamati olindi,
Odamzotdan ziyodman deb oxiri,
Tavqi la'nat u shaytonga ilindi.

Olim shayton har baloni biladi,
Odamzotni har xil kuyga soladi,
Kimki kirs a u shaytonning gapiga,
Oqibati ko'p pushaymon bo'ladi.¹⁴

Shaytan fault if every job,
Adam Ato who made many vultures,
He Satan, who was once a scientist,
Great went and did not recognize God.

Divided that stupid disappointment,
For one sentence received blessing,
End that over Man,
The Curse of the rabbit was on that devil.

The scientist the devil knows every balloon,
The man puts the man in all sorts of tunes,
Whoever enters into it, he shall be cast into the
devil's word.,
The end will regret a lot.

Ruzi Bakhshi Taragai Bakhodir, young Tegin, Musaboy, Babashaikh, Bayonkuli in the interpretation of such images, although using the traditional image to create a portrait, can give their spiritual joy in a kind of individuality. Taragai Bakhadir, back in that I love my child, beat up, who was the child, realising that he was the loser, was badly hurt. As a Kalandar, he finds himself searching for the lost his wife and his child.

While a life spent on a child's earth means that I am now happy to be a father, the world of a person suffering from it, the heavy spiritual mood that has also divorced, is expressed in grief from grief on earth. Such situations, representing the spirit of the heroes, can be given at will.

In the poem "The birth of Sahibkiran" a lot of places, which reflect national traditions, customs and values of that time. The poem is traditionally replaced by the Nazmiy and Nasriy place. If each of them is expressed in prose, then in poetic image and speech, rhymed lines in the style of A-A-B-A, characteristic of folk poetry, are preserved stably. In each point, the meaning, the stagnation of weight, the naturalness of

¹⁴ That work -- p.17

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rhymes, the artistic application of artistic and pictorial means, poetic methods strengthen the cognition, the influence of the epic.

Yomon odam uyi doim cho'l bo'lsin,
Yaxshilarning nasibasi mo'l bo'lsin,
Boshingdan toymasin, bolam, davlating,
Davlatli mehmonjon, senga yo'l bo'lsin.¹⁵

May the house of the bad guys always be a desert,

Let there be many good things,
Don't slide on your head, baby, condition,
State guest, let him come to you.

These four lines, which are spoken of in the language of the grandfather, embody applause and caresses, and caresses, and intentions. When an evil person says the house always desert, there is evidence that no one will look for his evil, shouting that nothing in the house evil that bad people will not see the child. After all, people go to a comfortable place. At the same time, as they say about bad intention, kindness is expressed by the method of resistance. Let portion will be abundant. In the first two lines, two opinions were expressed, about the state of Affairs, about wealth, about the well-being of our elderly people with special wisdom, blessing. In the people, in particular, in Kashkadarya and Surkhandarya families Kungrad say that smart, smart, smart people do not immediately tell where to go. What you do doesn't say what you do, says you don't snore, says your work is blessed. What you sell does not say a blessing to trade. That is, before each sphere, a person who wants to first Express his intention, pray and start his attitude, ask, will find the way to the soul.

Answering Babashaik question about "whether there will be a road", Taragai says:

Xudoyim bergandi shundayin savlat,
Savlatga yarasha ham berdi simbat,
Bor so'zimni sizga aytay, bobojon,
Beqarorman, o'zim yurgan befarzand.

May God forgive you,
For the sake of the basket also gave Simbat,
Let me tell you what I have, grandfather,
Unstable, indifferent walking myself.¹⁶

The grandfather was also approached by the icon of a stately-looking charmed passenger. Riding horse, wearing clothes, Simbat the spirit of the hero corresponding to each other is contrary to appearance. Wealth and Simbat the main thing for a young man is that he does not have children. If there are no children,

if there is no son who burns his lamp when he dies, who will take the name of the father, " Sinu-Simbat, what is the state of wealth, what is it that is necessary? Both poems in the proposed question-answer, the order of their rhyming, applied artistic means are traditional.

The epic " Birth of Sahibkiran " embodies the traditions of art, language, plot and compositional integrity.

The epic " Birth and childhood of Temur", written Chori Bakhshi, the ideological content is close to what he said in the poem " The birth of Sahibkiran". This version begins with a description of the events when, after Mukadimma, the castles of the Mongol invasion fell on the head of our people, and from this cruel anger to evil and evil to God. God, who saw excessive injustice during the reign of the Mongol Kazan Khan, suffers from what the descendants of Adam do. Those who receive the "wealth of reason" "destroy nature", not limited to the Resurrection on earth, " weep.; laugh at the enemy, sin-fills you with its agony, slander the heart of contempt, kills the child's father, does the mother's work; career, wealth-it is who holds each other's eyes. Not knowing that the soul is the Savior, it does not know evil, good, does not listen to adults, infidelity, which burns anger, betrayal, which replaces loyalty."

The one who created eighteen thousand worlds is surprised by this: " Let the oppressor express my tyranny to the unjust, let them descend upon my people, let them bring down justice again," the one who will create the Sakhbikiron of the future from the light, and will scatter the heavens to the Falcons, saying that they will be born from the marriage of the two."¹⁷

A variant of Chori Bakhshi was also created on the basis of mythology, religious legends, and legends. The emergence of Temur from light, his always leadership divine forces is the result very longstanding views in epic Eastern peoples. As evidence of our opinion, it is sufficient to recall the famous epic of the Indian people "Mahabharat". The basis of these similarities should be found in the economic, cultural, educational, spiritual relations between the peoples of the East. Another proof: in the Uzbek folk epic, it is enough to compare such cases in the poem "Mahabhorat", when the main events develop on the basis of the accepted prayer or oath of the epic hero.

The epic " Birth and childhood of Temur" appeared on the field of epic traditions. According to the tradition of the epic, the future hero should be born in a family in which the symbol of childlessness was lit. Temur's father Muhammad Taragai Bakhadir: " polvan was who took his head for offending his elite,

¹⁵ That work -- p.40

¹⁶ That work -- p.11

¹⁷ Amir Timur's birth and childhood. // A.Ergashev Xalq Temurnomasi.: Nasaf 2004

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overthrew the enemy on the day of the war, knew about the people, tried on the battlefields, sent to justice, took responsibility", but put the child on the five.¹⁸

In Chori Bakhshi Umirov, too, Taragai went on a hunt, chasing a deer came upon a flock, telling him a shepherd's dream, the arrival of Bukhara married to Tegina, the long-term go to battle and the blame for the fell on the head of Tegina, the struggle of the seven climate Kings to lose, the birth of a young hero in a well, as in the option of fasting Bakhshi Kulturaev.

In our opinion, in a fairy tale written on two gifts, the basis of this similarity is as follows:

1. General provisions Both Bakhshi under the influence of the representative of the Sherabad Dastan school, teacher and student Umir Bakhshi Safarov and Kadir Bakhshi Rakhimov grew up creative personalities. This is recognized by Chori Bakhshi: "my father all his life, a friend was an able teacher, their spirit was supported from Temur."

2. Both Bakhshi listened to the work of the famous folklorist Abdimumin Kakhkhorov "Temurnoma", written by him in 1971 on tape, and marked the beginning of these events.

3. They are well aware of the epic traditions, as both are creative Bakhshi. Traditional epic places in epics could effectively and rationally use the epic of Amir Temur.

4. Both Bakhshi are aware of Legends and legends about Amir Temur, a common people, about the noble people. These narratives and myths they heard almost in one area, in the Land of Dekhkanabad, because both of them were minors here.

5. To create the epic "Birth of Sakhbiron" and "Birth and childhood of Temur" there are traditional epics, which preserved such motifs as "Alpomish", "Birth of Gurugli", "birth of Avaz", "Birth of Nurali" and others.

6. Both versions were created by individual creators, based on the above sources, which were not mastered by hearing from the masters.

But similar places in both versions differ in Outlook, art, preservation of ancient traditions, the way of image, the use of words, artistic, aesthetic view. From the point of view of Ruzi Bakhshi, the Nazi position was dominated by the traditional four rows of occupied construction, artistic preferences, the Chori Bakhshi version preserved the epic even in Nazmi, instead of the traditional four appeared five, the text used more ancient foundations. For example, in the version of Ruzi Bakhshi, when Taragai wants to punish the shepherd, when the dog snores returns this idea, in the version of Chori Bakhshi, he speaks the language. The dog describes the course of Taragai in

Bukhara with a poetic speech 45th lines telling that the shepherd himself saw the dream he saw.

Since the future Sahibkiran Chori Bakhshi was injured by the light, the earth sponsors understand that strength and energy are not enough to preserve and improve it. Therefore, in addition to Sheikh Saifiddin and his spirit, Shamsi Kulal, Said Azimkhan Eshon as a sponsor of Temur, the traditional master of Khojai Khidir, calls for the help of angels. In particular, the thought of Sheikh Saifiddin Taragai about touching is manifested in a dream, that Tegina in a dream runs away from enemies and with the help of the soul gives shelter to from the grave, becomes the owner of Temur. The master hugs him after Khojai Khidir gives birth to Tegina Temur in the well. Mother and child lead to the grave of Sheikh Saifiddin. And the angels save them both from the enemy forces. Because the tradition to sponsor a future epic hero, even the birth of his horse were noted in the Uzbek distaste. It is enough to recall only one "Birth of the Girot horse of Gurugli"¹⁹ in this area. In turn, performing positive actions will require the guidance of divine forces. On the side of negative forces must also be the forces of evil. Therefore, the Chinese Ambassador is not only an Ambassador, but also a witch. He understands that he cannot be killed by a witch in the Holy Temple, touching his son as well. The angels understand that they are coming here with a dog to get rid of help. When the mother and child are taken, they are killed in the morning, because it is the night of Bayankulikhan, who was the ruler in the upbringing of Sheikh Saifiddin.

At night, Bayankulikhan dreams. In a dream, his mentor Sheikh Sayfiddin in a dream appoints him to keep a mother and a child. And the Chinese Witch is killed by divine forces. In the variant of Chori Bakhshi Umirov, special attention is paid to the upbringing of the future hero, his upbringing as an entrepreneur. Bayankulikhan Tekinabegim, whose immunity was provided by the order, and his son Amir Chaku, live in his house. Young Timur grows up together with his son Mirzo Said. At the age of seven, the father and mother predicts the future of the saint Sheikh Sayfiddin Timur with advice in a dream:

Mashqlar qilib chiniqaver, o'saver,
Qo'ling bilan toshni urib kesaver,
Polvon bo'lib man-man zo'rni bosaver,
Nasihatim yodda saqla, jon bolam,
Bolalikdan dushman yo'lin to'saver.

O'qiganda bilim borin ko'targin,
Nomardlarning ko'krigidan itargin,
Muhtojlarning iltijosin bitkargin...
Yuk olishning hadisini bilgan - chun

¹⁸ Xalq Temjumomasi P. 144

¹⁹ The birth of Gurugli. - T: 1967. "Zaydinoy", Epic, narrator Qadir Bakhshi Rahimov., Recorders: A.Ergashev, M.Du archive against Muradov. Inv №1.

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Nor tuyalar o‘n ot yukin ko‘targan. . .

Nomardlarni o‘z safigga qo‘shmagin,
Zafar quchsang havolanib toshmagin,
Yengilganda tushkunlikka tushmagin,
Nasihatim yodda saqla, jon bolam,
O‘ylab ish qil, katta ishda shoshmagin. . .²⁰

Grow up doing exercises,
Break the stone with your hand
Fall down as a wrestler
Remember my advice, dear child,
Block the path of the enemy from your
childhood.

Always be educated,
Numbers always overcome,
Help the poor
Bear the burden of ten camels

Don't be friends with enemy,
Do not brag if you win
Do not ever be disappointed if you are defeated,
Always remember my advice
Work reasonably, don't be in a hurry.

Following this advice, Temur has been training tirelessly for three years with activities such as fencing, spearing, half-climbing, jumping from tree to tree, walking on a rope, swimming on water, heavy load, hunting, skating. In each area, he himself wins out of the children. Bakhshi emphasizes that such physical and military exercises were improved on the basis of national games of our people.

Bakhshi describes four events to show that the young Timur has extraordinary power, entrepreneurship, agility. The first: to beat and kill a tiger thrown at his horse; the second: to lift up a cart with a cart and overthrow it; the third: the son of the Shakhrisabz Beg's, to demolish the famous Jamshid Polvon, and the last: to pull out a tub one by one, weighing forty people. No matter how clear such images seem, it is an expression of the aesthetic appearance of the people. By the way, "Jahongir, who occupies half the world" .In order to become A. Oripov, the notion that it is necessary to have divine power from youth, to be separated from others, has firmly established in the minds of the people. The epic heroes of Rustam, Alpomish, Gurugli, Avaz and besides are also the result of the same ideal look.

Different aspects of the epic "The birth and childhood of Temur" from the epic "The Birth of Sahibkiron" are evident in the image of national customs, rituals. To say thanks when there is a child, to put the child to sleep, to describe how he celebrated the Navruz holiday, to ask for salvation from God by

a person in distress, various national games to fight, frolic, fall in love, chill, move, race, rope pull, jump, horse fight, squat, partridge and cock fighting, Snake playing, it increases its value.

Another traditional place in the option of Chori Bakshi is given that the epic hero has an epic horse. Going to the Fort in a dream, it turns out that Said Azamkhon brought a horse in the hands of Eshon, he will go with Temur Mirza Said. A self-bearing shaman, like a hornet or an Alpomish, owns a horse. Images such as the birth of Saman horse, the connection of the water horse, the acquaintance of Temur with the merchants who owned the horse in Darband, and the liberation of Temur merchants from the Pardakal chief robbers are the result of the re-creative work of ready-made places in which there is a traditional. In these places, however, artificiality is felt.

Timur, who was born under the auspices of the divine forces and who, with their support, was saved from evil forces and became the owner of the power of exaggeration, is also distinguished from others in Reason, in thought intelligence. To describe the cleverness of Bakhshi Timur "The Head is majestic, the foot is magnificent?", The narratives "the soil is sacred" are broken into the plot of the saga. When Temur was seven years old playing the game of "Kingdom management" with his peers, Saint Shamsi Kulal came and did not introduce himself: "Oh the young man who is king, if you really are king, will you save the world?,"- he said. Then Temur said, "Oh grandfather, even if God gives the world to me, this world will be scarce." "Why?" grandfather said. "Because God created man from the soil, and from time to time he would again become dust. For this reason, the soil is magnificent, everyone's risk is due to this soil. The same reason is that the dignity of the kingdom of the world does not glorify a pinch of soil,"²¹ Temur said. Having heard this saying, Shamsi Kulal admires his mind and prays. He always becomes one of the sponsors of the Temur.

The transition of sponsors from gods, Saints, Chiltons and Masters to Real persons, pyrites is a further phenomenon, which is associated with the socio - everyday life, concepts and thinking of the people, the creators of the people. For this reason, if epic heroes such as Alpomish or Gurugli are mostly Guardians of forty Chilton and Khojai Khidr, then in the subsequent development of the epos, in particular, along with Epic sponsors dost about Amir Temur, real personalities, mature representatives of Islamic science, such as Shamsiddin Kulal, Sheikh Sayfiddin, Bahavuddin Naqshband, will become leaders. Although this is also attended by traditional sponsors, they are in a much more passive movement. It is interesting to study, analyze the process of the

²⁰ Xalq Temurnomasi, -p.204-205.

²¹ That work - - p.209

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transition of sponsors from divinity to real persons, which undoubtedly leads to new folkloristic studies, scientific conclusions.

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