

# Teaching the Life and Work of Fozil Yo‘ldosh O‘G‘Li in School

---

**Mastonova Manzura Musurmon qizi**<sup>1</sup>

<sup>1</sup> Student of the Faculty of Philology, Samarkand State University named after Sharof Rashidov  
mastonovamanzura770@gmail.com

---

## Abstract:

This article discusses Fozil Yo‘ldosh o‘g‘li, his contribution to the tradition of epic storytelling, and the inclusion of his recited epics in today's school textbooks. It explores the importance of familiarizing the younger generation with the works of our baxshi (folk storytellers) through education. For students, learning about who preserved these epics, under what circumstances they have survived, and their historical significance is undoubtedly fascinating. The discussion on this topic remains relevant today.

**Keywords:** Baxshi, apprentice, tradition, epic storytelling, improvisation, schools of epic poetry, epic studies, cultural heritage.

## INTRODUCTION

The collection and study of folk oral literature gained momentum mainly in the 1920s. One of the baxshi (folk epic poets) who played an active role in this process was Fozil Yo‘ldosh o‘g‘li. A talented poet, he was a prominent representative of the Bulung‘ur school of epic storytelling. Since he spent his childhood herding sheep and lambs in the fields and steppes, his first admirer was nature itself.

Fozil Yo‘ldosh o‘g‘li was an Uzbek folk poet and baxshi, a disciple of Yo‘ldosh Mulla Murod o‘g‘li, and the most significant and final representative of the Bulung‘ur school of epic storytelling. His passion for epic poetry awakened at an early age. As a child, he practiced playing the doira (frame drum) and reciting lyrical verses. In his twenties, he learned the secrets of epic storytelling from his mentor, Yo‘ldosh shoir. After successfully passing the test arranged by his master, he gained recognition as a skilled baxshi at the age of 25-26.

Fozil Yo‘ldosh o‘g‘li inherited the literary tradition from leading epic poets of the Bulung‘ur school, such as Amin shoir, Chini shoir, Tovbuzar shoir, Qurbonbek shoir, Sultonmurod shoir, Yo‘ldosh bulbul, Yo‘ldosh shoir, Ko‘ldosh, and Suyar. He mastered this tradition, enriched it with improvisation, and elevated Uzbek epic storytelling to a new level.

## LITERATURE ANALYSIS AND METHODOLOGY

Fozil Yo‘ldosh o‘g‘li’s repertoire is rich and diverse in terms of themes and genres. He memorized and masterfully performed over 40 folk epics. Around 30 of these, including Alpomish, Yodgor, Yusuf bilan Ahmad, Murodxon, Rustamxon, Shirin bilan Shakar, Go‘ro‘g‘lining tug‘ilishi, Avazxonning o‘limga hukm etilishi, Malika Ayyor, Mashriqo, Zulfizar, Balogardon, Intizor, Nurali, Jahongir, Zevaxon, Farhod va Shirin, Layli va Majnun, Baxrom va Gulandom, and Oshiq G‘arib, have been documented. He performed some of the finest examples of heroic, romantic, and historical epics, as well as classical written epics. Additionally, Fozil Yo‘ldosh o‘g‘li composed several epics and lyrical poems on contemporary themes.

When discussing Uzbek heroic epics, Alpomish is the most frequently mentioned. More than 30 versions of this epic have been recorded from various baxshi, either in full or in fragments. However, the most renowned and complete version was recorded in 1928 by Mahmud Zarifov under the supervision of the esteemed scholar Hodi Zarif. Interestingly, among the Oghuz, Kipchak, Altai, and Qongirat versions of Alpomish, the one performed by Fozil Yo‘ldosh o‘g‘li has been recognized by folklorists as the most refined.

In 1952, a political campaign was launched against Alpomish. At that time, Fozil Yo‘ldosh o‘g‘li was still alive. According to surviving accounts, the elderly baxshi was forced to sit through lengthy meetings where the epic was condemned. However, being illiterate, he could not comprehend the accusations. Ironically, despite his lack of formal education, he had a far deeper understanding of folk values than the so-called scholarly critics who opposed the epic.

In the early 1920s, G‘ozi Olim Yunusov conducted field research on folk literature in the Tashkent, Sirdaryo, and Samarkand regions, collecting numerous folktales, songs, riddles, and proverbs. In the history of epic studies, he was the first to record a portion of Alpomish from Fozil Yo‘ldosh o‘g‘li’s mentor, Hamroqul baxshi. Summarizing his findings, he published an article in which he discussed some of the finest Uzbek epics, including Alpomish, Go‘ro‘g‘li, and Yusuf va Ahmad. Notably, he compared Alpomish to world literary masterpieces such as *The Odyssey* and *The Iliad*.

The baxshi of the Bulung‘ur school were known for performing heroic epics. Their poetic style was simple, elevated, deeply traditional, and relatively archaic. The school united dozens of epic poets who lived between the 18th and 20th centuries, including Amin baxshi, Muhammad shoir, Chini shoir, Tovbo‘zar shoir, Qurbonbek shoir, Sultonmurod, Yo‘ldoshbulbul, Yo‘ldosh Mulla Murod o‘g‘li, Suyar Mulla Murod o‘g‘li, Rahimbulbul, Jo‘ra shoir, Do‘styor Ho‘jayor o‘g‘li, Xo‘janazar baxshi, Fozil Yo‘ldosh o‘g‘li, and Yorlaqab Beknazar o‘g‘li.

Professor Hodi Zarif noted that Amin baxshi was also a representative of this school. Other baxshi, such as Muhammad shoir, Sultonmurod, Suyar, and Rahimbulbul, significantly contributed to its legacy through their performances and compositions. They masterfully recited epics like Alpomish, Oysuluv, Hasanson, and Chambil Qamali, cementing the school’s reputation in the history of Uzbek epic storytelling.

## RESULTS

The reason for teaching this topic is that before introducing the Alpomish epic to 9th-grade students, they should first be provided with in-depth information about Fozil Yo‘ldosh o‘g‘li. The goal is to familiarize the younger generation with examples of folk oral literature.

Using the “Boomerang” method in teaching this topic would be appropriate. This method helps develop students' independent thinking, self-confidence, and teamwork skills. Additionally, it allows students to effectively convey the information they have read to one another. Through discussions, debates, and various questions, it enables the assessment of how well the provided texts have been understood. This approach also ensures that each student actively participates in the learning process, giving them an opportunity to earn their own grades or points throughout the lesson.

## **DISCUSSION**

In today's world, where traditions are gradually disappearing, teaching folk epics to school students presents certain challenges. Before introducing epics, it is essential to explain how they have been preserved and transmitted over time. Various pedagogical technologies should be used to ensure that students receive comprehensive information.

First, the class should be divided into smaller groups, each given a specific name. Students will receive handouts containing short texts, images, or relevant information related to the lesson. These materials will help them study independently and grasp the subject more effectively.

The lesson follows these steps:

- ✓ Students are introduced to the lesson's objectives and structure.
- ✓ A relevant video clip from Alpomish is shown to help students understand the topic.
- ✓ Each student receives a text about Fozil Yo‘ldosh o‘g‘li for independent study.
- ✓ Students study the materials individually.
- ✓ Within their groups, they share the information they have learned, ensuring that everyone understands the material.
- ✓ Internal group discussions and question-and-answer sessions help assess comprehension.
- ✓ Students return to their original groups to consolidate their knowledge.
- ✓ A group accountant is assigned to record scores and track progress.
- ✓ The teacher or an opposing group asks questions based on the distributed materials to test comprehension.
- ✓ Groups earn points based on the accuracy of their answers.
- ✓ Each student formulates a question related to the topic and its real-life application.
- ✓ A quiz session is held using the students' prepared questions, with scores recorded.
- ✓ The total points earned by each group are distributed equally among its members.

The teacher records the final scores in the class journal, concludes the lesson, and assigns homework.

This structured approach ensures active participation, enhances comprehension, and fosters teamwork among students.

## **CONCLUSION**

Studying and teaching the lives and works of baxshi (folk poets and storytellers) is essential in today's world. If the younger generation does not understand the past, they cannot build a meaningful future. Before reading the epics they composed, we must first have complete knowledge of the baxshi themselves. Only by providing young people with the necessary information about them can we ensure that they grow up with an awareness of their history, ancestors, and cultural

heritage. As seen from the discussion above, it is crucial to actively integrate the lives, works, and invaluable masterpieces of folk oral tradition representatives into educational curricula.

## REFERENCES

1. Adilbekova, E. va Qodirov, U. (2023). Fozil Yo‘ldosh o‘g‘li ijodining o‘rganilishi. “O‘zbek folklori va shevalari tadqiqotlari: amaliyot, metodologiya, yangicha yondashuv” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari, Toshkent.
2. Madayev, O. va Sobitova, T. (2001). Xalq og‘zaki poetik ijodi. Toshkent: Sharq.
3. Ishmuhamedov, R. va Yuldashev, M. (2013). Ta’lim va tarbiyada innovatsion pedagogik texnologiyalar. Toshkent.
4. Mirzayev, T., Turdimov, Sh., Jo‘rayev, M., Eshonqulov, J. va Tilavov, A. (2021). O‘zbek folklori. Toshkent: Malik Print Co.
5. Muhitdinova, N. (2019). O‘zbek folklori: O‘quv qo‘llanma. Samarqand.