

Andijan State University,

*Faculty of History, Department of Organization and Management of
Culture and Art Institutions.*

Stage 3 Group 308,

Student: Suvonova Ozoda

Annotation: *Just as each Bakhshi school has its own traditions in epic performance, the Kashkadarya-Surkhandarya oasis also has its own characteristics of epic performance. The representatives of this school and the epics from their repertoire differ from other schools of epics by the features of epic performance. In this article, the unique aspects of epic performance schools, including Kashkadarya-Surkhandarya epic performance traditions, are scientifically analyzed.*

Keywords: *Epic, bakhshi, poet, epic genre, school of bakhshi, tradition, performance of epic, inner voice, muffled voice, epic tradition, repertoire, subject, literary-prose.*

In the first President Islam Karimov's book "High Spirituality - Invincible Power" published in 2008 said: "Thousands and thousands of ancient petroglyphs and inscriptions created by the thinking and genius of our ancestors, examples of folk oral creativity, today are kept in the treasury of our libraries. Manuscripts, valuable works of history, literature, art, politics, ethics, philosophy, medicine, mathematics, mineralogy, chemistry, astronomy, architecture, agriculture and other fields embodied in them are our great spiritual wealth. [1]

The rich spiritual heritage of the Uzbek people is artistically well-expressed in professional (ustozona) musical samples as well as the musical folklore layer. After all, it grew up on the basis of folk music and reached us through "teacher-

student" education and tradition. The masterpieces of professional music perfectly reflect the deep spiritual world, philosophical thoughts, and world views of our great ancestors.

Uzbek professional music art has a centuries-old history. According to experts, the "palace culture" played an important role in the first formation of professional music, in which talented people were recruited to serve as musicians in the khan's palaces. So, in the past, a composer who was specially engaged in the art of music and made a living in this way, professional music genres - advanced song, big song, suvora, epic, status, wild status, and large-scale instrumental music tracks. had begun to find a solution.

These samples have a number of qualities, namely:

- a) relatively complex shape:
- b) wide-breathed and melodious:
- c) It is distinguished from musical folklore by the fact that the ways of expression are mainly connected to the classical poetry of aruz weight: the professional skills formed in the traditional school of "master-disciple" for performance. Therefore, professional music genres are a high example of classical music, which has matured orally over the centuries and passed down from ancestor to generation through the "master-disciple" tradition. The creators and performers of epics such as "Alpomish", "Go'rog'li", "Kuntug'mish", which are the favorite works of our people, are called Bakhshi.

The thousandth anniversary of the epic "Alpomish" was widely celebrated internationally, and the title "People's Gift of Uzbekistan" was introduced. This served the rise of national creativity, which is one of the foundations of our national spirituality. The epic "Alpomish" is a heroic song that shows the identity of our nation, passed down from generation to generation, - writes the first President of the Republic Islam Karimov in his book "High spirituality - invincible power". "If the ancient and glorious history of our nation is an endless epic, then it would be correct to say that "Alpomish" is the royal stanza of this epic" [2]. This is a high assessment given not only to the "Alpomish" saga, but also to the entire folklore

work, to our national spirituality.

In the art of bakhshis, they are combined with a master of words, a singer, and a musical instrument (gobiz or dombira). 'laks are sung with an internal (specially "hushed") voice in the form of a special utterance, and they use a kobiz or drum instrument as an accompaniment. The epic is sung by Bakhshis. Bakhshis are artists who learned the secrets of epic poetry from their teachers. If proverbs and riddles can be said by any representative of our nation, and songs can be performed by every lover or lover, then the performance of epics can be assigned only to a person who has experienced a special apprenticeship, received special education and has a special talent.

The word "Bakhshi" has been shown to have four different meanings in the "Explanatory Dictionary of the Uzbek Language":

1. Wisdom
2. A singer of epics
3. Relaxation doctor
4. Supervisor of construction funds in Bukhara Khanate.

It would not be wrong to say that three of the above four meanings are directly related to Bakhshis who tell stories. Because the idea that a person should be wise and intelligent in order to be philanthropic is emphasized again and again. Secondly, "bakhshi" performs folk epics, as explained in the dictionary. Thirdly, from ancient times, in the imagination of the people, fortune-tellers were considered people who cured people of various diseases by using the miraculous quality of the word. Now and in the past centuries, the people who participated in the bakhshi circle heard the story and got rid of their pains, got rid of their problems and worries, and felt relieved. According to the founder of Uzbek folklore studies, HT Zarifov, bakhshi is derived from the Mongolian and Buryat words "bakhshi", "baksha" and is used in the meanings of "teacher", "enlightener". . It turned out that the Bakhshi are highly respected and honored professions by the people.

Dostanchilik schools, the tradition of singing epics in Uzbek epics developed in three directions in ancient times. First of all, in Bulung'ur, Kurgan,

Shahrisabz, Kamay, Narpai, Sherabad, Uzbek-Lakai epic schools living in Southern Tajikistan, it was played alone, with muffled voice. Secondly, in Khorezm it was performed with tor, dutor, gijjak, harmon, bulamon, koshnay, doira, sometimes singly, sometimes in pairs, with an open voice. Thirdly, in the Fergana valley, it was said in an open voice accompanied by dutor. Undoubtedly, the most common method of performance in Uzbek epics is reciting epics to the accompaniment of a drum. From very ancient times, the sorcerer-shamans of the northern peoples used to make the sound of Bakhshi forcefully from the inside of the throat. So, some genre or art performance connects Uzbek bakhshi with the distant past. Perhaps later this performance method became a tradition for the Bakhsh.[3]

In particular, two major centers of epic poetry in the Surkhandarya-Kashkadarya style of music - Shahrisabz and Sherabad epic schools - were created in this place. Poets such as Abdulla Nurali ogly and Islam ogly are major representatives of Shahrisabz epic schools, Shernazar Beknazar ogly, Mardonqul Avliyoqul ogly, Umar Safar ogly, Normurod Bakhshis are famous representatives of the Sherabad epic school.[4] It is known that epics in folklore have been sung and polished by Bakhshis for thousands of years and have been passed down orally from generation to generation. As we observe the traditions of Bakhshchik, he is a musician when the music clicks, a singer when he utters poetic passages, and also a poet who weaves passages in an instant. The poetess never performs the epic in the same way, that is, without changes. When Bakhshi sings the epic "Alpomish", her bravery, and when Barchinni speaks, a beautiful and intelligent girl is embodied before our eyes. That is why the epic gives every listener an incomparable spiritual pleasure.

In fact, in the regions of Kashkadarya, Surkhandarya, Samarkand, Khorezm and the Republic of Karakalpakstan, the art of giving has developed and separate schools have been created. In particular, in the Kashkadarya-Surkhandarya oasis, the performers of epics have been called centurions, bakhshis, and poets since ancient times. In the art of Bakhshis, the master of words, singer, and drum player

are combined. While singing, Bakhshis accompany the sound of the drum with a special inner voice, (a muffled voice). Singing in a hoarse voice is the basis of the epic school of the Kashkadarya-Surkhandarya oasis. Kashkadarya-Surkhandarya epic traditions are famous for Sherabad epic school. The son of Shernazar Beknazar, the famous representative of this school, who lived in the first half of the 19th century and the beginning of the 20th century, raised a number of students. Dozens of poets such as Mardanqul Avliyaqul son, Normurod Bakhshi, Ahmed Bakhshi, Nurali Baymat son joined this school and several epics were written down from them. The students of this school became famous not only for their storytelling, but also for their quality as drummers and drummers, and this tradition has been preserved to this day. People's creativity, in particular, examples of oral creativity, as our head of state rightly stated, is a spiritual treasure that shows the thinking and genius of our ancestors. It is the main task of the employees of the sector to serve these treasures for the spiritual development of the young generation. Also, Sh.Mirziyoyev of the Republic of Uzbekistan stated in his speech at the opening ceremony of the international charity: "... to preserve and develop our incomparable spiritual wealth, classical art, rare examples of national creativity, and pass it on to future generations It is the noble duty of forward-thinking scientists and artists of the world, state and society figures, and people of all cultures to bring peace." [5]

Performers of Surkhandarya epic are called centurions. The style of performance is recitative, following the traditions of the throat (inner voice), accompanied by drums. "Bell tunes" characteristic of this school were also used in epics. When we look at the repertoire of these bakhshis, we come across the relatively lower stages of epic writing, less developed forms of artistic thinking. Surkhandarya-Kashkadarya, sometimes Southern Tajikistan bakhshes were in constant contact with each other and most of them were connected with Sherabad. Some epics in the repertoire of this school, such as "Golden pumpkin", "Malla Savdogar", "Ollonazar Olchinbek", are not found in the repertoire of bakhshis in other places. Since the 1960s, there has been an increase in the definition of

traditions, in a certain sense, the desire for bookishness. In this process, the merits of Kadir Bakhshi Rahimov, an accomplished epic performer of Kashkadarya bakhshi art, talented folk bakhshi, were great. When Kadir Bakhshi Rahimov was singing the epic "Alpomish", Alpomish was filled with joy when he got out of the prison in the Kalmyk country, got rid of the oppressors, and returned to his motherland - Boysun - Kungirov, as if his homeland was clean and independent. , sings so passionately that in the melody of those songs, the love of the Motherland is clearly felt by the listener. First President Islam Karimov: "Therefore, the epic "Alpomish" teaches us about the qualities of patriotism. It teaches us to be fair and righteous, to protect our country, our family fortress, to protect our friends, our honor, and the sacred graves of our ancestors from any aggression"[6], he said.

Historical events in epics are expressed in generalized images based on folk fantasy. Consequently, epic generalization reigns in them. Such a generalization is shaped by the people's ideals and hopes for social justice. So, the epic is characterized by epic, monumentality, and covers complex events in terms of composition and subject construction. Such incidents and events have a heroic character in content, and they are united around the value of the people's ideal. The hopes, opportunities and aspirations of a whole people are embodied in such individuals with extraordinary power. Genre features of folk epics determine its unique style and artistic form, that is, the poetic narrative of large-scale and large-scale epics closely related to melody and performance, solemnity, traditionalism, Continuous alternation of poetic and prosaic parts is characteristic. The epic is a large epic genre, and each school and oasis have their own traditions in the telling of an epic, so the unique aspects of the Kashkadarya-Surkhondarya school of epic writing are formed, representatives of this school and epics from their repertoire, It differs from other schools of epics in terms of what time it is told. In the Kashkadarya-Surkhondarya oasis, the season of singing epics began mainly in late autumn, after the villagers had finished the harvesting work related to agriculture, and lasted until early spring. Usually, bakhshis are invited to one of the houses to spend epic nights specially organized by local residents. In this house, the people

of the neighborhood and the neighbors gathered and listened to the epic performances of the bakhshi. Such nights lasted for several days. In addition, storytellers were invited at family holidays, wedding ceremonies and other celebrations, and this became a custom [7]. This epic of the oasis is very old and has local customs and traditions that have been well preserved until now. It is defined by its unique literary-prose, poetic, as well as musical-creative qualities. In the process of step-by-step narration of the events of the epic, vocal and purely instrumental melodies play a major role. Also, the song-like samples of various content, which are regularly sung during its performance, are called "noma". Nomas are performed by the storyteller accompanied by a drum instrument in a thick, muffled voice, which is why it is called "internal". Each doton is made up of rhymes and melodies representing dozens of different states and moods. Based on the specific situation, the performer selects and appropriately uses the musical samples available in his performance. Most of the tunes and nomas in the epic consist of small-sized, simple structures. The range of musical sounds used in them, it can be a little limited in terms of weights and methods. Nevertheless, the richness, impressiveness and expressiveness of such ancient musical samples are provided by the skill of the epic performer. "Alpomish", "Avazkhan", "Rustamkhan", "Goroghli" and others can be mentioned among the most common historical heroic and romantic epics in the Kashkadarya-Surkhondarya oases. Epic memorization means not only memorizing the situations related to the words in the texts of the epic, but also moving along the melodies accompanied by the drum, and performing the epic on this basis. In the art of Bakhshchilik, the unity of words and phrases occupies an important place. Bakhshi shapes the world view of the epic reality in which he did not participate, describes mental states in the course of events, plays a dramatic role. On this basis, he attracts the listeners and shows the secrets of fiction. It is formed as master gift.

In short, each region has its own values and traditions. The Kashkadarya-Surkhondarya school of epics has been developing for several years, fulfilling an important role in the healthy upbringing of the psyche of the young generation, in

constantly establishing contact with our intangible cultural heritage. There are epic performance traditions created in close connection with the spirit and courage of the people of the oasis, their way of life and nature. Everyone who comes here cannot return without listening to their epics and folk songs. Because today, the biggest force that attracts tourists to this land is the magical sound of the bakhshi drum and its mystery in our epics.

References:

1. Islam Karimov. High spirituality is an invincible power. - Toshken: Spirituality, 2008. – P. 31.
2. Islam Karimov. High spirituality is an invincible power. - Tashkent. Spirituality, 2008. – P. 32-33.
3. Omonulla Madayev. Uzbek folklore. Tashkent, <<Classical word>>. 2010. 162-163, p.
4. Ibrohimov O. Khudoyeva G'. History of Music. Tashkent <<Perfect Fayz media>> - 2018.
5. President of the Republic of Uzbekistan Shavkat Mirziyoyev
Speech at the ceremony dedicated to the opening of the International Art of Giving Festival // People's Word newspaper, April 7, 2019. – No. N68(72-98). - B.1.
6. Islam Karimov. High spirituality is an invincible power. - Tashkent" Spirituality, 2008. – B.33.
7. Ibrohimov O. Khudoyeva G'. History of Music. Tashkent - <<Perfect Fayz media>> - 2018. 211. p.