

PERFORMANCE SKILLS AND ARTISTRY IN SURKHAN OASIS EPIC TRADITIONS

Xakimov Orifjon Boboramazonovich
Teacher of Termiz State University

Abstract:

Folk epics have a special place among the examples of folklore, which are considered the priceless spiritual wealth of our people. This art has been passed from teacher to student from generation to generation directly through live performance. The article discusses performance skills and artistry in the epic traditions of the Surkhan oasis.

Keywords: Genre, folklore performance, art, epic, schools of epic writing, examples of folklore, bakhshi, dombira, poet, centurion.

Introduction

Along with the fact that the Republic of Uzbekistan has a place in the world community, an influential position, democratic changes that began in our country are clearly visible in all spheres of social life, including in our spiritual life. As a result of the fair policy, our centuries-old national values began to grow. The restoration of a tremendous, invaluable spiritual and cultural heritage, created by our ancestors for many centuries, has risen to the level of state policy.

Folk epics occupy a special place among the samples of folklore, which are considered the invaluable spiritual wealth of our people. Epic singing, which means the art of bakhshiqi, has an important place in its folk oral creativity due to its ancient root. This art was passed down from teacher to disciple from generation to generation directly through live performance.

Observations of our folklorists in the 21st century show that in our republic there are a number of Saga centers, dozens of Saga schools. Epic schools in different regions of the Republic, including Samarkand, Bukhara, Tashkent, Khorezm, Surkhandarya, Kashkadarya regions, are vivid evidence of this. In later times, scientific and technical development, globalization, accelerated information exchange, an increase in the level of mass literacy of our people, a high level of development of folk cultural life have their positive impact on the development of our national and universal values. Surkhandarya and Kashkadarya sagas are also of particular importance in this regard, namely in the art of sagas.

The study of samples of folk oral creativity, including the occurrence, historical progress, survival of epic and Epic, has always been of scientific and theoretical importance. In this respect, a comparative study of similar and different aspects of epic creativity to the emergence, development, preservation of traditions and other regions of southern Uzbekistan, in particular Surkhandarya and Kashkadarya oasis of epic art, is important. Moreover, the analysis of a number of issues such as the preservation of the art of epic, The Personality of Bakhshi in communicating them to the next generations, his talent, talent, epic knowledge and the importance of his worldview through the art of one-time Epic is also important for solving

universal problems in folklorology.

After the independence of our country, a fundamental turn has also taken place in the development of folk epic and bakhshiqi art, which has many centuries of creative traditions. These changes are primarily due to the emergence of national and epics in the repertoire of the people's Bakhshis, the emergence of bakhshieri art, which in some places came to the verge of oblivion, the renewed development of bakhshieri art, the widespread support of the work of Bakhshi poets, streamers and zhirov by our government, their creative activity is widely promoted on radio and television.

The tradition of artistic expression of people's life, dreams, struggles and aspirations, labor, joy and worries has a history of many millennia. Based on the idea that "without historical memory – there is no future", we also considered it worthwhile to dwell separately on the history of the saga, albeit a little.

The sound of the magic sound of daembira is high and high mountains, endless expanses of spring breath, rivers and streams, ringing in the majestic mountains as far as the sky is full, the juicy voice of Bakhshi, who is firmly tied to his waist, puts himself to work, sets his heart on the daembira sound. The lines poured out of Bakhshi's heart animate noble and enduring values in the imagination of the audience: the work of the land, the sacrament of honor, the celebration of justice and honor... The musical culture of our people has a centuries-old history. Archaeological data, works of Fine Arts, musical treatises of scientists who lived in the Middle Ages indicate the historical process of the development of musical culture of the Uzbek people.

The saga is one of the major genres in which Uzbek folklore is widely spread. Its creation is closely related to the spiritual image of our people, moral, aesthetic education, justice and truthfulness, freedom and equality, heroism and patriotism.

Sources note that the word "Bakhshi" means "Master", "enlightener". In the years of independence, as in all aspects, huge updates took place in the spiritual and cultural life of our country.

In past years, a number of Bakhshis have been awarded this title, which has received special respect and attention among our people. They include Shomurod Togayev, Abduqahhor Rahimov, Qahhor Normatov, Abdunazar Poyonov, Babaraim Mamatmurodov, Ziyodulla Islamov, Shoberdi Bakhshi.

The epic performance has different looks in different regions of our country. Let's say that in the Fergana Valley, the epics are told in the style of storytelling, they are sung with a throat in various meats of the Oasis, Samarkand, Surkhandarya and on the Kashkadarya sides. The Bakhshi-poets of this school enrich the content and execution of the saga with the bytes they weave. In Khorezm, however, the epics are performed in an open Voice, set to a certain melody.

There are references in our country to the fact that the traditions of the epic found wide progress as early as the sixth-fifth centuries BC. In the 7th-8th century AD, verses, sagas and Nomads of various themes were common. The epics "Me'rojnoma", "Bobo Ravshan", "The story of the prophets", "the Me'roji of the Sultanboy", "Joseph and Zulayho", "The deer" are among those.

Today in our country there are many Bakhshis who continue the tradition of bakhshism, enrich it and work on creating a unique new school of performance. Bakhshiqi art is an integral artistic history inherent in the huge cultural potential of the genius of our people.

The centuries-old aspirations of our people, their thoughts about a bright future, serving its spiritual maturity, are developing in our Country year after year. As the sages say, there will be many godfathers of a rich land. The soul of the generation, which is brought up in the spirit of epics, where such human qualities as Zero beauty, physical and spiritual perfection, valor, courage, patriotism, kindness, loyalty, love, kindness are praised, will always be in harmony with such virtues.

The word "epic" is used in the meanings of narrative, plot, adventure, definition, and praise. As a literary term, the term refers to large-scale epic works in folk oral fiction and written literature. However, epics in written and oral literature are seriously different from each other in terms of means and methods of describing life.

In the epics, historical reality finds its expression in generalized images based on folk fantasy. Consequently, they are dominated by Epic generalization. The thematic and genre features of folk epics determine its specific style and form, that is, the continuous alternation of large-scale and large-scale epics with a poetic statement, which is firmly associated with singing and performance, is characteristic of solemnity, solemnity, traditionalism, poetic and prosaic parts.

Uzbek folk epics have passed very long historical stages of development. But it is worth noting that the earliest examples of epic writing have not survived. The name of the Bakhshis is associated with the emergence, development of a highly professional art form of folk oral creativity - epic and epic. The Bakhshis, who have a huge place in the cultural political life of the masses of the people, have received a lot of respect and attention among the working people. In Uzbekistan, Bakhshi is widely considered to be a folk epic singer, mind-keeper, and genealogical artist. Folk epics are also referred to in some lands of Uzbekistan by names other than Bakhshi. For example, in parts of Surkhandarya and Kashkadarya, among the Uzbeks of southern Tajikistan, Sozi, Surkhandarya and some parts of southern Tajikistan, sozanda, sanovci in the Fergana Valley, zhirov, jirchi, Okin, okhun and so on.

It is also common in Uzbeks to refer to the people's Bakhshi as a poet. The poet is an Arabic word used to refer to representatives of written and oral literature who are creators of poetic works. For example, it is desirable to mention the following poet, the Phosil poet, the Islamic poet, the Polkan poet and several other el-loving Bakhshi. The Bakhshis sing folk epics in many lands in daembira, in some places in gobiz or dutor. From this it is worth saying that a part of the jewels of our spiritual heritage is undoubtedly folk epic, bakhshiqi art. In this regard, as we have already said, The Art of Kashkadarya Epic is distinguished by its attractiveness, and, moreover, by its content.

It will be permissible to mention the musical styles of surkhandarya-Kashkadarya, Samarkand - Bukhara, Khwarazm epic when talking about the art of epic writing of the Uzbek people. Surkhandarya-Kashkadarya epics are interpreted as a literary-musical work. They were divided into prose and nazmite parts, which were interlinked.

Epic performers are called Bakhshi, poet, Centurion. The epics are mostly sung in a choking voice on the Horn of a drum instrument. The formation and use of a muffled voice is carried out as a result of separate exercises. In the development of this qualification, the traditions of the master-disciple are observed. As a result, the disciples memorize and examine the epics "Alpomish", "Avaz Khan", "Goorogli", "Kuntugmish", which are popular in these oases. The

Bakhshi sing the prose parts of the epics in song form.

In kashkadarya-Surkhandarya epic arts, Shahrisabz and Sherabad schools are the main centers. Bakhshi poets such as Abdullah Nurali's son and Islam Nazar's son are major exponents of the shahrisabz epic school, while Shernazar Beknazar's son, Mardonqul's Saint son, Umar Safar's son, and Normurod Bakhshi are notable performers of the Sherabad School of Saga.

Epics are also mostly seasonal, beginning in late autumn after farmers have harvested their crops and continuing into early spring. The narrator, Bakhshi, are invited to the saga nights organized in the apartments and gather in the neighborhood, next door and listen to the epics. It has long been a custom, and Bakshis have also been invited to family celebrations, weddings, Pentecostals. That is, the narrator Bakhshi describes his epics in a concise way and begins a saga at the discretion of the hearers. In addition to the epic performances, the narrator Bakhshi is very adept at dedicatory performances and also performs monand dedications to some good day, ceremony, names of famous people on prose and poetic paths. This performance requires extreme ingenuity from the Bakhshi. In Uzbek epic art, there is a traditional epic singing procedure. Usually, the epic is organized from late autumn to early spring, most often in the evenings. At the place where Bakhshi was invited, all the hearing people were sitting around him, throwing a row of scarecrows. Bakhshi was put in the top net. And the epic singing began after a small feast. In kashkadarya provincial epic art, the narrator Bakhshi is often quoted as saying "What do I say?" ("Epic dialing") is addressed to the audience with the dial. In this, Bakhshi creates a mood for singing and listening to poetic works on serious topics in himself and in the hearing. Then a saga is played according to the wishes of the audience or the choice of Bakhshi. Usually, the epic sit-ins lasted until dawn. Many of the Uzbek folk epics are intended to sing for one day. During the performance, Bakhshi goes to climax by finding a suitable word and melody for each image in the saga, "boiling" in his own words. Some-sometimes refer to the hearers and keep their attention. When the climax is reached, Bakhshi's movements in the body, his head sarak-sarak, and the arrival of the drum in one balance result in an integrated rhythmic state, accompanied by a melody and a word. At such moments, no one will notice that Bakhshi in the net has climbed into the race, and the viewer-into the net. Thus, those who have thrown a scarecrow can go around the circle several times.

Drummers and epics did not have the opportunity to show their art in previous years by performing in any special club or concert halls. They would only show their skills in a narrow circle in the villages where they live. But the masses of the people hear the works performed by the drummers and epics with their soul, always in love with hearing them, receiving spiritual, aesthetic pleasure. Now in Surkhandarya and Kashkadarya epic art, students who have also received training from teachers are playing this genre of musical art and leaving it to the next generations.

The fact that our past Bakhshi poets walked from village to village, deeply understood the civil duties of the era, before el-yurt, expressed their attitude to what was happening in the life of the people and created works on modern topics, not limited to ancient and stable epic genres, served as a school of real skill. Unfortunately, later these traditions of Master Bakhshi-poets were not continued by our Bakhshis. Neither in the 50s and 60s of the last century, nor in the 70s and 80s, larger works were created that reflect the great events, events, the liberation and hurl of our

people, and other feats. Despite these shortcomings, it is indisputable that the traditional programs of folk Bakhshi-poets, their personal creations serve as a rich resource for cultural and educational institutions, artistic amateur activities. The art of epic, one of the invaluable masterpieces of the Uzbek people, is important among the folklore genres. Thanks to independence, the art of Saga, among all spheres, is treated with special attention. These changes are primarily due to the emergence of national and epics in the repertoire of the people's Bakhshis, the new strength of bakhshiqi art, which in some places came to the brink of oblivion, the widespread support of the works of Bakhshi-poets, Akin and zhirov by our government, the widespread promotion of their creative activity through the broadcasting company of the Republic of Uzbekistan, the full publication of the text of the epics.

Surkhandarya and Kashkadarya epics, especially regarding the art of Epic, are definitely distinguished from the art of epic of other regions by their attractiveness, content and harmonization of our national values. The epic art of this oasis also has its own history.

References

1. J.Eshonqulov "Folklor ijrochilik san'ati tarixi" ma'ruzalar matni. Toshkent 2018
2. Boysun – moddiy va nomoddiy madaniyat beshigi" Boysun bahori. Xalqaro ilmiyamaliy konferensiya 2018 yil 27 aprel Termiz 2018.
3. Umarov I. Badash: tarix va an'ana. – Termiz: Surxon-Nashr. 2018. B.136
4. S.Qurbonov "Folklor o'qitish metodikasi" Toshkent. 2021-yil
5. M.Naimov "Surxondaryo folklor-etnografik "Xalq havaskorlik" jamoalari". Toshkent. 2022-yil
6. S.Yo'ldosheva G.Sattorova "Folklor etnografik ansambllari" Toshkent, O'qituvchi 2007.
7. "Boysun-bahori" ochiq folklor festivalini "jahon sivilizatsiyasida Boysunning moddiy va ma'naviy madaniyati" mavzusidagi Xalqaro ilmiy-amaliy konferentsiyasi ilmiy maqolalar to'plami. "Yangi nashr" Toshkent 2019.
8. R.Mo'minov, Q.Amonqulov "Moziydan bir sado keldi" "Adabiyot uchquni" Toshkent 2017.
9. S.Tursunov, E.Qobilov, T.Pardayev, B.Murtazoyev "Surxondaryo tarix ko'zgasida" "Sharq" nashriyoti Toshkent 2001.
10. Choriyev, B. B. (2019). Ideological bases for the modernization of Uzbek folk instruments. ISJ Theoretical & Applied Science, 12(80), 83-87.
11. Choriyev, B. B. O. G. L. (2022). O'zbekistonda xalq cholg'ularining takomillashuv jarayonlari hamda ko'p ovozli orkestr va ansambllarning tashkil topishi. Science and Education, 3(4), 776-780.
12. Choriyev, B. (2021, January). BOLALAR MUSIQA VA SAN'AT MAKTABLARI HAMDA UMUMIY O'RTA TA'LIM MUAASSASALARI INTEGRATSIYASINI TA'MINLASHNING NAZARIY ASOSLARI. In REPUBLICAN SCIENTIFIC CONFERENCE MODERN EDUCATION AND UPBRINGING PROBLEMS, SOLUES AND PERSPECTIVE OF DEVELOPMENT. Scienceweb-National database of scientific research of Uzbekistan.

13. Choriyeu, B. (2022). ISSUES TO INCREASE THE EFFECTIVENESS OF MUSIC CULTURE CLASSES IN SECONDARY SCHOOLS. *Journal of Integrated Education and Research*, 1(1), 67-73.
14. Choriyeu, B. (2021). CONTENT AND LEVEL OF COMPETENCE OF MUSIC CULTURE LESSONS IN SECONDARY SCHOOLS. *EDUCATION AND INNOVATIVE RESEARCH*.
15. Bahrom o'g'li, C. B. (2022). UMUMIY O'RTA TA'LIM MUASSASALARIDA MUSIQA MADANIYATI DARSLARI SAMARADORLIGINI OSHIRISHDAGI KAMCHILIKLAR VA MUAMMOLAR. *Conferencea*, 136-139.
16. Choriyeu, B. (2022). G'ijjak qobuz bas cholg'usining yaratilish tarixi va o'zbek musiqa ijrochiligida tutgan o'rni. *Journal of Integrated Education and Research*, 1(7), 34-37.
17. Bekzod, C. (2023). THE HISTORY OF THE CREATION OF UZBEK FOLK INSTRUMENTS AND THE RAVINES OF IMPROVEMENT. *Innovations in Technology and Science Education*, 2(10), 76-79.
18. Bahrom o'g'li, C. B. (2022). UMUMIY O'RTA TA'LIM MUASSASALARIDA MUSIQA MADANIYATI DARSLARI SAMARADORLIGINI OSHIRISHDAGI KAMCHILIKLAR VA MUAMMOLAR. *Conferencea*, 136-139.
19. Hakimov, O. (2023). BAXSHICHILIK MAKTABLARIDA DO'MBIRA CHOLG'USINI O'QITISH. *Центральноазиатский журнал образования и инноваций*, 2(11 Part 3), 43-46.
20. Orifjon, X. (2023). XX ASR SURXON VOHASI FOLKLORIDA CHOLG'U IJROCHILIGI. *Innovations in Technology and Science Education*, 2(10), 59-64.