

CHARACTERISTICS OF KHOREZM DOSTON ART

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Annotation: This article comprehensively analyzes revealed and tradition of folk art (epos) Khorezm and views of scientists and thinkers of Central Asia for the development of musical art Key words: Dastan, bakhshi, performance, tradition, spirituality, music.

Аннотация: В данной статье всесторонне раскрывается и анализируется традиции народного творчество (дастан) Хорезма и взгляды по развитию музыкального искусство. Ключевые слова: Дастан, бахши, исполнительство, традиции, духовность, музыка.

Key words : Khorezm music, epic, folklore, tradition, baxshi, musician, art, international festival

Ключевые слова: Хорезмская музыка, эпос, фольклор, традиция, бахши, музыкант, искусство, международный фестиваль

Uzbek epic poetry is a very ancient and important symbol of spiritual heritage. Folk art, art has a special place in the spiritual development of man. The development of all arts is based on folklore. From the beginning of mankind to the present day, folklore has been used in folk art, such as literature and singing. The most beautiful of these patterns is the art of giving. Art not only enriches a person's worldview and thinking, but also introduces him to the world of virtues, goodness, and beauty. It is impossible to imagine human life without music. After all, art is one of the most important aspects of human spiritual activity, a great and powerful force that encourages creativity. Today, in order to widely promote the art of baxshi and epic poetry in our country and abroad, teachers, epic poets, scholars of the field, talented young bakhshis, material and spiritual support, the Cabinet of Ministers of April 26, 2018 304- The "Yo'l xaritasi" for 2018-2022 for the further

development and improvement of the art of baxshi and epic poetry was approved by Resolution No.

It is planned to monitor the full and quality implementation of the measures envisaged in the “Yo’l xaritasi”, to coordinate the activities of the responsible ministries and departments, local authorities on a systematic basis. Preservation and development of unique examples of Uzbek baxshi and epic poetry, its widespread promotion, strengthening the sense of respect and attention to this type of art in the hearts of the younger generation, the development of friendship between different peoples. Resolution of the President of the Republic of Uzbekistan Shavkat Mirziyoyev on November 1, 2018 to hold the International Festival of the Art of Bakhshichilik in order to strengthen ties of friendship and brotherhood, creative cooperation, further expand the scope of cultural and spiritual relations at the international level It was noted that the need to organize creative meetings of scientists and practitioners in the field between the events of the festival. In this regard, an international scientific conference on "The role of the art of baxshi in world civilization" was organized. The main purpose of this scientific conference is to further develop the art of baxshi and epics, scientific study of epics of Uzbek and other peoples, scientific cooperation in this area, cooperation in the field of culture and art, as well as in the field of enlightenment at the international level. expansion. The epics embody the rich and ancient traditions of our people's artistic thinking. Bakhshi is an artist and folk narrator who sings and recites songs and epics by heart. Bakhshi must know the life and culture of the people, the history of the country in which he lives, and the art of memorization. He should be able to make effective use of various forms of living vernacular, word games and idioms, proverbs and sayings. Being able to find a melody that captivates the audience, making the epic attractive and interesting is one of the main requirements of narration. That, in turn, requires natural talent, a strong intellect, and the ability to exercise regularly with perseverance and endurance. Bakhshis love to sing epics of various meanings, which glorify devotion to the motherland, love, friendship, brotherhood, courage and bravery, heroism. Khorezm

epic poetry has its own peculiarities in terms of repertoire. In almost all parts of Uzbekistan, solo performances dominate the delivery of epics, while in Khorezm, mostly collective performances. Khorezmian epic poetry is distinguished by its ancient roots, unique style and dialect, bright and attractive melodies. In ancient Khorezm, storytellers were considered to be lovers, bakhshi, goyans, and women as khalfas. The word bakhshi should be close to the Persian word bakhshi. Translated into Uzbek, the word "bakhshi" means "to forgive", "to forgive". In fact, the bakhshis have been performing epics dedicated to an event as if they were their own experience. Khorezm epics differs from other styles by its musicality, wide development of lyrics, as well as by many Turkic peoples, Khorezmian epics are characterized by smooth rhythms, preludes, curtain and sound changes. One of the rarest aspects is the unique style and dialect, the rich complexity and at the same time the common literary and musical reality. The melodies and songs of the epics "Gorogly", "Avazkhan", "Baziryon" on the way to Khorezm are not inferior to maqoms or songs in terms of their potential. Khorezm epic poetry consists of 2 main schools "Shirvoni" and "Eroniy". The common denominator of both styles is that most of the bakhshis are literate and do not invent a poem when it is the turn of the song after telling a part of the story, but rather a stable musical text of the epic. memorized and used instead. Sometimes his manuscript is carried with him and can be used during the performance. Shirvan poets often know how to pronounce epics, but often keep them a secret. The Iranian style, on the other hand, sometimes mentions the name of the poem in the story, where the text of the poem comes from. Shirvan-style bakhshis recite epics accompanied by dutar, buloman or gijjak, and doira accompanied by doira, while Iranian-style bakhshis perform the epic mainly with dutar. It also differs from Shirvani by its dramatic melancholy feature, simple musical weight, weighty performance, and various jumping movements. One of the main features of the Iranian-style epic tradition is that the bakhshi mainly recites epics with a dutar. He is often accompanied by a bully or a bully. In some cases, the bakhshi sings solo in front of a crowd without musicians. The Khorezm school of epic poetry has its own traditions and differs from other

local epic schools. Khorezmian epics are distinguished by their performance in the "open voice", the introduction of the instrument, the change of the curtain and the sound. Ahmad Bakhshi, Kurbannazar Abdullayev (Bola Bakhshi), Ruzimbek Murodov, Qodir Bakhshi Jumaniyazov, Otaxon Bakhshi Matyokubov, Jumaboy Khudaiberganov, Kalandar Bakhshi Normetov, Norbek Bakhshi Abdullaev have made a great contribution to the development of Khorezm epics. Kurbannazar Abdullaev (Bola Bakhshi) is one of the founders of a unique school of baxshi in Khorezm. Kurbannazar Abdullayev memorized about 40 epics: "Avazkhan", "Oshiq Garib va Shohsanam", "Gorogli", "Bozirgon", "Hirmon dali", "Oshiq Mahmud". Kurbannazar Abdullayev (Bola Bakhshi) was awarded the title of "People's Epic of Uzbekistan" in 1938. He was the first in Uzbekistan to receive this title. In short, although technology has penetrated people's lives over time, it still relies on national spirituality. Our folk art is past, present and future. Wise, great and eternal heritage of our people, this Uzbek name is glorified everywhere and always. Because at the heart of the original folklore is the idea of human perfection. It reflects the eternal history of the people. Preservation and development of unique examples of this unique art, its widespread promotion, strengthening the sense of respect and attention to this type of art in the hearts of the younger generation and further strengthening international cultural ties between the peoples of the world serves for. It is necessary to thoroughly study the history of the art of bakhshi and epic poetry, the work of bakhshis and epic poets, to conduct fundamental research in this area, to restore forgotten epics, and to pass them on to future generations. One of the main tasks in the development of epic schools is to record the performances of bakhshis on audio and video tapes, to turn their works into books, to record Khorezmian epics, to make films from these epics as much as possible. After all, epics, which embody a variety of arts, such as literature, poetry, music and spectacle, are not only a means of education, but also a unique gem of our cultural heritage.

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