

## Uzbek Epic Art

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### ABSTRACT

*This article discusses the art of epic poetry in the musical heritage of the Uzbek people and the epic poetry of the local oasis.*

**KEYWORDS:** *folklore, epic, folk collection, noma, bakhshi, deaf voice, open voice.*

In the musical heritage of the Uzbek people, epic art is one of the oldest and most widespread genres of Uzbek folklore. The word epic "Doston" is used in the sense of history, telling interesting stories, adventures, description and praise. As a literary term, it is a large-scale epic work in folklore.

According to the Decree of the Cabinet of Ministers of the Republic of Uzbekistan No. 304 dated April 26, 2018 "On measures to further develop and improve the art of poetry and epos", masterpieces of intangible cultural heritage created on the basis of the high artistic creativity of our people, epic writers, Uzbeks development and popularization of the art of bakhshi, young bakhshi and epic performers who won high places at prestigious international and republican competitions, a lot of work to popularize the best examples of the work of epic poets are realized.

Features, classification and typology of folklorisms, which are a kind of artistic and aesthetic connection between folk poetry and performance, certain scientific views of such scientists as B. Sarimsokov, I.Yormatov . Khodi Zaripov is an Uzbek folklorist. He wrote down many epics about bakhshi and turned them into books.

The epics are thematically diverse and grouped into certain categories based on the commonality of their content. For example, the cycle of epics "Go'rogli" consists of more than forty fully completed and independently performed love-romantic epics, in which the didactic theme is of particular importance. The epics "Alpomysh" are widespread, as well as "The Birth of Gyrogly", "Malikai Ayyor", "Ravshan", "Kuntugmysh", "Rustamkhan", "Avazkhan", "Ashik Garib" from the Gyrogly series and many others that have been orally sung for centuries bakhshi in our fiction of Uzbekistan.

Its creation is closely connected with the spiritual and everyday image of our people, political views, moral and aesthetic education, the ideals of justice and righteousness, freedom and equality, heroism and patriotism. The theme of age-old struggles and ideals determines the ideological content, the essence of reality.

The fact that the repertoire of Uzbek epics is deliberately limited to epics and terms is partly due to this patronage. "Bakhshi," says Tora Mirzaev, "although they knew many examples of works of other genres (fairy tales, songs, anecdotes, and so on), but apart from terma and epic, they did not perform anything else". Among the performers of such epics were Ergash, the son of Jumanbulbul, Fazil, the son of Yoldosh, the poet Polkan, the poet Abdullah and others.

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It should be noted that in almost all local regions of Uzbekistan, except for the Khorezm oasis, epics are performed with recitative and declamatory melodies, accompanied by dombra in a special muffled voice. In Khorezm, it is performed in a melodic voice accompanied by a dutar or a traditional ensemble. This is especially evident in the performance of the great bakhshis of Kashkadarya and Surkhandarya, who sing of history today, and young talents who are faithful to their school.

The saga of the Surkhandarya-Kashkadarya oasis is very ancient, local customs and traditions are well preserved in it. It is defined by its unique literary and prose, poetic, as well as musical and creative qualities. Among the most common historical, historical and romantic epics in the Surkhandarya and Kashkadarya oases are Alpomysh, Avazkhan, Rustamkhan, Goregli and others.

Each epic consists of songs and melodies that express dozens of different situations and moods. Based on the specific situation of reality, the performer selects musical samples in his performance and uses them accordingly.

Lyrical and purely instrumental melodies play an important role in the process of step-by-step narration about the events of the epic. Also "noma" are song samples of various content, which are regularly sung during its performance. Nomes are performed by the narrator accompanied by a drum instrument in a thick, muffled voice, which is why they are called "internal".

Epics, a genre of Khorezm oral art, tell stories and tales about bygone times, various exploits, artistic stories about the battles experienced by our people.

Musicologist R. Yunusov describes these oasis epics as follows: "The epic traditions common in Khorezm differ significantly from other epic traditions of neighboring Turkic-speaking peoples, that is, in other regions of Central Asia, especially in Uzbekistan. In general, Khorezm epics are more musical. In them, poetic texts associated with a phased narrative of events are more suitable for singing. As mentioned above, the storyteller sings songs "openly", that is, in a natural voice. He is often accompanied by dutar, bolamon, gizzhak and doira. It is known that over the past 70-80 years, some epic poets from Khorezm have mastered playing the Azerbaijani string and used it for their musical accompaniment.

Epic nomes of different content have more developed and complete musical forms. Some songs can be compared with terma, songs, others with folk songs. One notable aspect is that most of the names in the epics have become very popular among listeners. Because in Khorezm it became a custom to sing them not only in the form of a direct epic, but also freely and separately from the tunes of many artists and amateur singers.

In this oasis, large and small epics on dozens of different topics are very common. The most famous of them are "Ashik Garib and Shahsanam", "Avazkhan", "Baziren", "Khirmondali", "Yusuf and Zulaikho", "Rustamkhan" and others.

In Uzbek, bakhshi is an artist who sings, remembers and passes on to friends of the people from generation to generation. Popularly, the word bakhshi is used to refer to a person who performs two tasks of a different nature. Storytellers are known under different names in all corners of Uzbekistan. For example, Surkhandarya is called a centurion in Kashkadarya, a plow, a musician among the Uzbeks of Southern Tajikistan, a count in the Ferghana Valley, and in some places he is called fat, jirchi, akin, akhun.

Uzbeks also call folk storytellers poets. In colloquial speech, the poet is an Arabic word and is also used to refer to a representative of literature, the creator of a poetic work, and in a figurative sense - a resourceful, sweet-spoken person. In folk art, the creators of epic works and the creators of new epics - bakhshi are called poets. In Khorezm, they call bakhshi epic singers. The word "bakhshi" is close to the Persian word "bakhshidon", and when translated into Uzbek, the word "bakhshidon" means "to

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give", "to give", and is suitable for the work of bakhshi in Khorezm. Indeed, the bakhshi artistically performed epics dedicated to one event, as if they were experiencing it from memory.

Khorezm bakhshis mainly performed epics with dutar accompanied by gidjak, bolamon, doira. Since the 30s of the last century, the Khorezm bakhshis began to sing epics mainly on stringed instruments. In this regard, some bakhshis and their ensemble sets are distinguished by their originality and musicality. An example of this is the performing and creative activity of Bol Bakhshi Abdullayev. In Khorezm, there are ways to perform epics, often parts of them, in harmonic music. The difference between the performing styles of the Kashkadarya-Surkhandarya and Khorezm epic schools in Uzbekistan is that the Kashkadarya-Surkhandarya epics are sung through the throat (in a dull voice); Khorezm bakhshis sing with an open voice.

The art of epic writing embodies the dreams and hopes of our people over the centuries, thoughts about their bright future. Historically and culturally important Uzbek folk epics are an invaluable art form as a worthy contribution of our people to the world cultural and spiritual heritage.

Thus, the Uzbek folk epics, which have a high artistic value, serve as an important source of national pride and self-awareness, and the education of patriotism.

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