



The Role Of Music Schools In The Emergence Of Folk Oral Creativity

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ABSTRACT

Musical instruments are a means of glorifying the spirituality of humanity in battles, that is, they are the product of folk creativity, and they are miraculous and expressive instruments that have been formed among the masses for a long time, made by skilled craftsmen, and are increasingly perfected. The national pride, traditions, and values of each people are expressed in the instruments, and the sound they emit is also adapted to this. All of this serves as the basis for the form of the instruments to be created and the criterion of nationality.

Keywords:

Musical instruments, epics, bakhshis, Sherabad, music schools, bakhshi schools

Introduction.

Folk oral art and folk theater, which are components of the national culture, have a special place in the spiritual development of the people, reflecting the national culture and social life of each people. Also, in folk oral art and folk theater, the history, lifestyle, and traditions of the people are expressed in a unique artistic way, embodying the national spirit of the people. This is of great importance in the formation of such qualities as patriotism and patriotism in this people.

Results And Discussion

The inhabitants of the Surkhan oasis, like the inhabitants of other regions of Uzbekistan, have gone through various stages of historical development. The oral creativity and folk theater of the oasis inhabitants are also ancient and have been passed down from generation to generation by word of mouth. In the oral creativity of the oasis inhabitants, legends, proverbs, tales, songs, epics, as well as proverbs and riddles have been formed and developed in their own way.

Epics and folk theater have a special place in folk oral creativity and have a thousand-year history. "Oral creativity played a large role in the nomadic, semi-nomadic and semi-sedentary cattle-breeding tribes living in the territory of the Qarluqs. They were the ones who orally transmitted traditions, customs, and all aspects of their way of life from generation to generation: they created great folk epics."

There is an opinion that the epic poem "Dada Korkut" existed among the Khazars in the 7th-8th centuries. This epic poem first appeared among the Turkic peoples living in Central Asia, and later, during the period of the Western Turkic Khaganate, it reached the Volga banks with groups belonging to the Dulu tribe who migrated from the Seven Waters and settled there (7th century). The epic poem "Oguznoma" also appeared in the 9th-10th centuries. In the Surkhan oasis, in addition to epic poetry and folk theater, Bakhshi poetry developed in a unique way. There were three epic poetry schools in the oasis: Sherabad, Beshkotan and Kofrun, and among these schools, the Sherabad epic poetry school had strong traditions of

teacher-discipleship. Because the Bakhshis who created in the Dehqanabad, Kamashi, and Kokbulak regions of the Kashkadarya oasis are also representatives of the Sherabad school of epic poetry. Also, many epic poems in the work of the Lakai Bakhshis in Tajikistan were formed under the influence of the Bakhshis of the Surkhan oasis.

A famous epic poet named Qasimkur lived in Sherabad, and a major representative of the Sherabad school of epic poetry, Sherna (Shernazar) Berdinazar oglu (1855-1915), was his student. Also, during this period, he was a teacher of Bakhshis such as Kholmurad Qasim oglu and Alim Yuzbashi. However, in the 30s of the 20th century, during the Soviet era, folk oral creativity, as well as epic poetry, was limited by the pressure of the ideology of that time. The Bakhshis of the Surkhan oasis have sung many epics, such as "Alpomish", "Gorughli", "Beva Barchin or Barchin Beka", "Birth of Avaz", "Malla Savdogar", "Kuntugmish", "Nurali", "Hasankhon", "Oltin Zuq", "Avaz and Oyzaynab", "Oyparcha", "Avazkhon", "Zandigor".

The oral traditions of the people are also important in the social and domestic life of the residents of the Surkhan oasis, in the spiritual strength and spiritual development of the people. In the process of our research, many traditions were recorded from informants, which embodied the ideas about the ethnic origin of the people, love for the homeland, friendship, courage, and the social and domestic life of the people. During the period under study, the inhabitants of the oasis told stories and epics such as "Hazrat Ali" and "Bobo Ravshan" in the form of narration.

The emergence of folk epics - in addition to such major epic schools as Bulungur, Narpay, Kurgan, Khorezm, Shahrisabz, Sherabad, Uzbek folklore studies also include Kamay, Piskent, Kulbuqon, Uzbek-lakai and other such centers. They differ from each other in their repertoire, style, specific creative principles and performance methods. For example, in the 19th century, there was a Kamay school of epic poetry associated with the village of Kamay in the Kamashi district of Kashkadarya. This school united about 60 Bakhshis living in the vicinity of Dehqanabad and Guzar districts, such as

Abdukarim Zhuyruq (19th century), Mulla Kholnazar oglu (died 1910), Bozor Sherqul oglu (1887-1953), and Hazratqul bakhshi Khudoyberdiev (born 1920). They were in creative collaboration with the Shakhrisabz school of epic poetry. Representatives of the Qamai school of epic poetry paid special attention to the lyrical direction of folk epics. They were ahead of the representatives of the Sherabad school of epic poetry in the development of poetic forms. The Qamai epic poems "Nuralining yoshzhigi" (1272-1977), "Khonimoy" (1963) and other epic poems were written.

The Piskent school of epic poetry is associated with the name of Berdi bakhshi. This school is inclined to the lyrical direction, in some respects it had a poetic style close to the bakhshis of the Kurgan school of epic poetry, founded by the ancestors of Ergash Jumanbulbul oglu. The Uzbek-Lakai bakhshis living in southern Tajikistan are associated with the village of Jorubkul of the Dangara district. Haibat Shamol oglu (19th century), Tola Haibat oglu (1884-1966), Mustafoqul Kunduz oglu (1883-1966), Shomurod Shamol oglu (1883-1964) and others were considered talented representatives of this school. The basis of the repertoire of these bakhshis was the series of "Gorogli" epics. Their text is extremely short, concise.

The Qolbuqon epic school was formed in the Yangikurgan district of Namangan region. Examples of folk oral creativity recorded from Haydar Boycha oglu, Razzaq Qazoq oglu, Usmon Mamatqul oglu, Bori bakhshi, Mallavoi Hoshimov indicate that the Bulungur epic school had a strong influence on this school.

Sherna Bakhshi - Shernazar Beknazar oglu (1855 - Azon village, Sherabad district, Surkhandarya region - 1st half of the 20th century) - bakhshi, dostonchi. Representative of the Sherabad school of dostonchilik. Born into a bakhshi family, he began playing the dombira and singing at the age of 9-10. Then he became a student of Qosim (poet) bakhshi from Sherabad. He was famous not only in Sherabad, but also in Surkhandarya, Kashkadarya, and even in Tajikistan and Turkmenistan. His repertoire included more than 50 doston, terms, and dombira tunes. Sherna bakhshi

trained more than 20 students, including Umir bakhshi (Safarov), Rajab bakhshi Normurod oglu, Yusuf Otagan oglu, and Mardonkul Avliyokul oglu. People have woven legends about Sherna bakhshi.

Schools of Bakhshi poetry. The Shahrisabz school of epic poetry is a unique performing style that existed in Uzbek epic poetry until the beginning of the 20th century. Some features of this school have been preserved in the work and repertoire of the great folk Bakhshi Abdulla Nurali oglu. Bakhshis belonging to the Shahrisabz school of epic poetry were distinguished by their cheerful, cheerful, upbeat singing of epic poems, and the pleasantness of their melodies. Abdulla the poet was a student of Rajab the poet, who was associated with the famous Shahrisabz epic poets of the 19th century, Khidir the poet, and Ernazar the poet. Although the performance of Abdulla the poet has been widely observed by folklorists, almost no more than 10 epic poems from his repertoire have been recorded. The epic poem "Alpomish", recorded by the poet in the last years of his life, did not perfectly preserve the features of the variant in which he sang it. However, his performance methods, which differ from other Bakhshis, can give a certain idea of the Shahrisabz school of epic poetry.

Sherabad epic school is a school of epic writing that unites hundreds of Bakhshis who grew up in several districts of Surkhandarya and Kashkadarya regions, as well as in the southern borders of Tajikistan and Turkmenistan. The consistent development of epic writing traditions in Surkhandarya and Kashkadarya continues to this day. Therefore, in the epics written by representatives of this school in the 40s of the 20th century, relatively low-level elements of epic writing and undeveloped forms of artistic thinking are found. Since the 60s of the last century, the traditions have become more specific and, in a certain sense, the desire for bookishness has increased. The talented folk Bakhshi Kadir Rahim oglu (1936-1985) played a great role in this. Dozens of poets, such as Qosimkor, Sherna Beknazar, Mardonaqul Avliyoqul, Umir Safar, Normurod Bakhshi, Ahmad Bakhshi, Nurali Boymat, Mamadrayim Bakhshi, Yusuf Otagan, Eshqobil Bakhshi,

Boriboy Ahmedov, and Kadir Rahim, have graduated from the Sherabad school of poetry. Today, several Bakhshis, such as Khushbok Mardonakulov, Shoberdi Boltaev, Boborahim Mamatmurodov, Kara and Chori Umirov, Qahhor Kadir, and Abdunazar Poyonov, continue the tradition of poetry. A number of epics recorded by representatives of this school, such as "Golden Pumpkin", "Malla Savdogar", "Zayidqul", "Ollonazar Olchinbek", "Oychinor", "Sherali", "Kelinoy", etc., are not found in the repertoire of Bakhshis who lived in other parts of Uzbekistan.

CONCLUSION

In conclusion, it should be noted that national musical art and musical instruments have a special place in the cultural development, and music schools certainly differ regionally, significantly differing in their performance methods, singing and singing songs. Also, the performing art of theater, which has a special place in the development of music, cannot be imagined without the participation of music, and each scene is accompanied by its own musical melodies and musical instruments.

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