

CREATIVITY OF ONE BAKHSHI – BY THE BELOVED UZBEK PEOPLE

Nazirov K.N.

*Nazirov Kakhramon Nurmukhamedovich - Laureate of international and republican competitions, Professor,
DEPARTMENT OF PERFORMANCE ON FOLK INSTRUMENTS,
STATE CONSERVATORY OF UZBEKISTAN, TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *the word "folklore" refers to the ancient art of the Uzbek people, which matured in several stages. The word folklore comes from the Latin language and means "folk wisdom". However, the life of any creativity, endowed with such qualities as sharp intellect, intelligence, perception, philosophy of the people, is eternal. Since ancient times, all types of culture and art of our people, its works of language, literature, sculpture, painting and music have become a rich spiritual heritage of our people. Of these, bakhshi art occupies a special place with its nationality, showiness, charm. The dastans created by our people are performed by bakhshi and are interpreted orally, that is, from teacher to student in accordance with their traditions, developing them in a new way and making them more beautiful.*

Keywords: *folklore, heritage, music, dastan, art, performance, creativity, tradition.*

ТВОРЧЕСТВО ОДНОГО БАХШИ – ЛЮБИМОГО УЗБЕКСКИМ НАРОДОМ

Назирова К.Н.

*Назирова Кахрамон Нурмухамедович - Лауреат международных и республиканского конкурсов, профессор,
кафедра исполнительства на народных инструментах,
Государственная консерватория Узбекистана, г. Ташкент, Республика Узбекистан*

Аннотация: *слово «фольклор» относится к древнему искусству узбекского народа, созревшему в несколько этапов. Слово фольклор происходит от латинского языка и означает «народная мудрость». Однако жизнь любого творчества, наделенного такими качествами, как острый интеллект, интеллект, восприятие, философия народа, вечна. С давних времен все виды культуры и искусства нашего народа, его произведения языка, литературы, скульптуры, живописи и музыки стали богатым духовным наследием нашего народа. Из них искусство бахши занимает особое место с его национальностью, эффектностью, очарованием. Созданные нашим народом дастаны в исполнении бахши и трактуются устно, то есть от учителя к ученику в соответствии со своими традициями, развивая их по-новому и делая красивее.*

Ключевые слова: *фольклор, наследие, музыка, дастан, искусство, исполнение, творчество, традиция.*

UDC 078

In different regions and oases of the country there are unique ways of performing the art of bakhshi, and in the lands of Khorezm, Karakalpakstan, Surkhandarya, Kashkadarya, the place is distinguished by its customs, traditions, dialects, and musical performance. On the land of Karakalpakstan, the artist who performs the epic "Jirov" plays the word kabuz, sings epic songs to the accompaniment of his musical instrument and tells the story. The effectiveness of the performance is remarkable when the strings of the harp and the strings drawn on the bow are made from the horse's tail, i.e., from the saddle, and the sounds emitted when the bow is moved over the strings are close to the human voice. Indeed, the sound timbre of the gourd chord is very appropriate in expressing a person's inner experiences. In Surkhandarya and Kashkadarya, bakhshis perform the epic accompanied by a dombra. The charm of the performance of the dombra, in due course, it should be noted that the speed and brilliance of the performance are the main qualities in the work of bakhshis.

The millennium anniversary of the epic "Alpomish" has been widely celebrated in our country, memorial complexes dedicated to the memory of our famous bakhshis have been built in Samarkand, the honorary title of "People's Bakhshi of the Republic of Uzbekistan" has been established by the state. The publication of a multi-volume collection of "Karakalpak folklore", a 100-volume complex of "monuments of Uzbek folk art", the International Festival of Bakhshi in Termez, the great work done to develop the art of bakhshi.

In the current era of globalization, when the so-called "mass culture" show business is gaining momentum in the minds of our youth, interest and attention to folk art is declining, forgotten in many places and in need of protection. Most importantly, if our young people study folk art, master the art of folklore, are taught in the spirit of respect for our national values, of course, their minds will be healthy and their immunity against the onslaught of foreign cultures will be strong. This is the main goal of such noble deeds done by our state in this regard.

Today, our government has adopted relevant resolutions on the development of the Uzbek national musical heritage, the further development of the art of bakhshi. Inspired by this, a period of rapid growth and development began in the activities of teachers and their students, who are creating in the direction of charity. Therefore, it is the duty and the main task of today's youth to study the life and work of great teachers who have served for the development of our national music and have dedicated their entire lives to this noble cause.

In the Uzbek national music, that is, in the traditional performance, the twins sound with a unique beauty. The main reason why the melody is performed in unison in the first and second syllables is that the Uzbek national music

has always been monodic, ie the melody is in one direction. In most cases, the text in the first syllable is played one octave lower than in the second syllable [1].

From ancient times, our people have valued its great scientists, poets, inventors and artists. Such a respected artist - People's Artist of Uzbekistan Ruzimbek Murodov was one of the most devoted representatives of the art of music. The name of Bakhshi - composer, singer, musician, kind teacher, conductor, People's Artist of Uzbekistan Ruzimbek Murodov is one of the jewels of the Uzbek encyclopedia. This is not in vain, of course. If we look at his multifaceted work, we will see that he is a skilful performer of dozens of Uzbek folk epics, a scholar of Khorezm maqoms, a teacher of hundreds of students, a professional coach of music, a conductor. Ruzimbek Murodov's teaching career at the Tashkent State Music School (1950-1995), as well as his work as a conductor in the Uzbek Folk Orchestra under the Uzbek Television and Radio (1960-1970) is a vivid proof of our opinion. In addition to teaching the gijjak class at the music school, he taught conducting, instrumental for the Uzbek folk instrument orchestra and the Uzbek folk instruments ensemble. In particular, the Uzbek folklore, which is a unique genre of folk music, has conducted extensive research on the epic, achieved great success and became one of the leaders in the art of epic in Uzbekistan. As mentioned above, in different regions and oases of the country there are specific ways of performing the art of baxshi. The bakhshis perform the songs of the epics to the accompaniment of a gourd or dombra through the inner sound, that is, the sound produced by the vibration of the inner strings of the vocal cords in the human throat. Ruzimbek Murodov has created a new, different school of performance. Tor played the melody himself and arranged to play the songs in the usual way, that is, without the use of an inner voice. To make the performance even richer, I used the performance of an ensemble of instruments such as boy, neighbor, gijjak, dutor, doyra.

It should be noted that the art of baxshi, like other arts, is a very complex, arduous profession that requires tireless work from the creator. Such a performer must be able to perform the duties of a musician, a singer, a poet, as well as an actor on stage. When Bakhshi performs the epic, he first narrates the reality. So he needs to have a vocabulary. The epic should perform the words of the characters (heroes) in melody. It should also have the quality of being able to replace words that do not obey the contributions and tones of musical methods with other words that do not violate their meaning and essence in due course. At the same time, he must be able to show the character and psyche of the heroes of the work. Since such features of the performer are embodied, we will finally enjoy listening to the performed epic.

In this way, the master artist Ruzimbek Murodov memorized several epics, composed and restored many of them, reworked and polished some of them and presented them to the people in a new way. His famous epics such as "Kuntugmish", "Gorogly and Bozirgon", "Oshiq Gharib and Shohsanam", "Tahir and Zuhra", "Ibrahim Khalilullah", "Najaboghlon" are well known to our art-loving people and have been listened to many times. As one of hundreds of students of Kamina Ruzimbek Murodov, based on the instructions of the teacher, I was able to perform the song "Lyric song" from the epic "Gorogly and Bozirgon". This tune has been performed several times in competitions and concerts.

Nowadays, not only "Lyric song", but also other melodies of the teacher have a worthy place in the program of singers. People's Artist of Uzbekistan, beloved bakhshi, teacher Ruzimbek Murodov has been fruitful in the development of Uzbek music, leaving a rich musical heritage for future generations. All of the above-mentioned epics were written on the gold fund and gramophone records of the Uzbek Television and Radio Company. Today, many of the students of teacher Ruzimbek Murodov have reached the level of teachers, and they have been serving our people. Among them: master of words, teacher-coach Askar Ergashev, teacher Husan Nosirov, Asadulla Yodgorov, composer and musician Mirhosil Azizov, Honored Artist of Uzbekistan, Associate Professor of the Uzbek State Institute of Arts and Culture, People's Artist of Uzbekistan Mashrab Irmatov, Honored Artist of Uzbekistan Komiljon Mirzaev, laureate of international and national competitions, professor of the State Conservatory of Uzbekistan Kahramon Nazirov and others.

The life and creative path of the Master throughout his life will undoubtedly be an example for today's youth and future generations. May the end of the Master be prosperous.

References / Список литературы

1. *Nazirov K.N.* A new look at some works composers of Uzbekistan // Problems of modern science and education. M., 2021. 10 (167).