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THE FORMATION OF UZBEK FOLK MUSIC AND THE WAY OF PROGRESS

Abstract

The purpose of the research: The local styles of the people of Uzbekistan have preserved their three-thousand-year-old traditions in the form of folk oral music, and as a symbol of the leader of today's culture, they are surprising the world of music and leaving a wonderful impression.

Research methods: Many ceremonies that are part of Uzbek national traditions, how they are performed, and their connection with national traditions.

Research results: One of the most important conditions is to study the purpose and tasks of specialist training, to correctly determine the content, principles and methods of teaching and educating students. The article discusses these issues.

Practical application: Educating the young generation in national folklore singing, music and other traditions.

Keywords: Central and Middle East, folklore, tradition, "Zafarnama", "Shashmaqom", "Navroz", folklore, legends and anecdotes.

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Introduction

Oral traditions and forms of self-expression are the folk oral creativity in our understanding. Language plays an important role in folklore. Because language serves as the main tool in expressing this heritage and passing it on to the next generation. The types and genres of his work are very wide. It includes myths, legends, narratives, tales, proverbs, sagas, sayings, quick sayings and other genres, in short, all types and genres of oral expression of the people's heritage. The first President of Uzbekistan, Islam Karimov, noted the historical and cultural ties of the peoples of the Middle and Near East, the freshness and influence of the attractive Eastern melodies, and the commonality of Uzbek music with the musical traditions of the foreign peoples of the East: "The sounds of music represent the noblest, highest and most delicate human experiences, regardless of the people or the representative of the nation. The famous historian Sharafiddin Ali Yazdi in his book "Zafarnama" spoke about the musical gatherings held during the time of Amir Temur and said, "Singers with good voices started singing and recited ghazal

patterns. "And everyone, whether Turkish, Mongolian, Chinese, Arab, or a novice, used to sing songs with their pictures," he cites. In the years of independence, continuing the traditions of our great-grandfathers, programs and plans aimed at the wide development of the art of music are being implemented in our country. In particular, in order to preserve and study our classical musical heritage, to pass it on to younger generations, many competitions and prestigious international conferences are regularly held.

Literature review

The oldest samples of folklore appeared long before writing and made an important contribution to the creation of written literature. They have not reached us in their original form, or those that have reached us were creatively created in the process of passing from mouth to mouth, from generation to generation. Regarding the study of the musical heritage of the peoples of Central Asia, musicologists and source historians I. Rajabov, F. Karomatli, O. Matyokubov, A. Nazarov, R. Abdullaev, O. Ibrohimov, S. Saidi, R. Yunusov, our ancestors' musical heritage. his studies on learning are noteworthy.

The ancestral art of Bukhara, which existed during the Great Koshanid Empire, consisted of today's "Shashmaqom", musical instruments and hafiz, dancers, actors and clowns, singers, guard mehtars. According to the information provided by Abu Rayhan Beruni, during this period in Central Asia, the local population widely celebrated 7 types of holidays throughout the year, and Navroz was celebrated as the birthday of the king. In particular, the same holiday and other customs and ceremonies of the same color, in turn, led to the formation of new traditions.

In this period, qifara, flute (flute), harp (chan) are among the oldest instruments, hail drum, large brass drum, military drum, small drum, circle (daff), tablaq, Indian tabla. Percussion instruments of that period, such as, kos, tabira, were leading. The uniqueness of Bukhara music culture is darbori (palace) music, in other words, Bukhara classical art (later Shashmaqom series), religious and ritual music traditions, military music types, music of wrestlers, urban craft music direction, Rustoi and Dehat, that is composed of examples of folklore art. Musical culture and fine arts developed much earlier in Central Asian and Middle Eastern countries than in Europe and some Eastern countries. During the Zoroastrian period, the performance of court ceremonial music rose to a high level. Archeological findings of musical art samples are also related to the general performance culture. For example, the pulpit Riton [Buddha statue] in stage condition dates back to the 4th-5th centuries BC. In the studies of N. Khakimov, the styles of the types of musical art within the framework of the main influence are classified as follows:

1. Palace ceremonial styles, that is, harem and palace styles;
2. Styles of the palace military — a) warning order (fireworks, meeting marches); b) military band styles;
3. Cultural styles — a) vocal culture. b) musical culture.
4. Culture of Koshan musicians — a) urban style, b) rural style, c) vocal and instrumental style, g) military style (city inspectors), d) ceremonial styles.

The similarity of the musical traditions of the peoples of Central Asia was the basis for their further improvement. This was especially influenced by the influence of the court music art of that time. "Dabiristan" school is especially rich in traditions in performance practice. The following di-

rections in the musical culture of the city; At that time, Darbori music gathered skilled and famous performers in the palace and developed a high professional school of professional performance. Religious-ritual music requires everyone to re-learn the 21st book of Avesta, i.e. "Gatho" in special traditions. Military music was performed under the guidance of a master musician — mehtar and learned in a master-student system. The Pahlavans did not have separate music schools, they were mainly educated in religious and religious schools. In Bukhara, the professional music of the city master has developed a lot, and musicians and singers from other regions and countries have also received training from him as a master and student. The oldest examples of folklore of the peoples of Central Asia have been preserved only in some historical monuments, records, and scientific works. They are composed of myths, legends in the form of a war novel, epics of heroism and wrestling, songs and proverbs.

The peoples of Central Asia have experienced many conquerors and invasions in history. For example: Akhmenids, Sassanids, Alexander of Macedonia (334), Khans of Chin (IV century), Arab caliphate (VII century. 665), Mongol invaders (XII century. 1219), Totalitarian era, end of XVIII century, XX century Until the 90s. During these times, many places in Bukhara, Khorezm, Surkhandarya, Kashkadarya, Samarkand, and Fergana Valley were turned into ruins.

Currently, in the archaeological excavations in Khorezm, Afrosiyob, Holchayon, Termiz, Varakhsha, Bolaliktepa, Dalivarzintepa regions of Uzbekistan, there are many monuments related to literature, art and culture, as well as the remains of many musical instruments., copies of pictures featuring singers and musicians are being found. Turkestan was freed from Mongol invaders only during the reign of Amir Temur. Movarounnahr was captured and Samarkand was declared its capital.

In addition, the Golden Horde conquered the North Caucasus, Astrakhan, the Black Sea in 1399, Iran, Northern India, Turkey in 1402, then Iraq, Syria and many other countries. During this period, culture, literature, and arts developed in Movarounnahr.

In Central Asia, the period from the 6th to the 20th century was a complex socio-economic period. This period is considered the period when the Uzbek people lived side by side with sedentary farming and nomadic lifestyles for a long time. Looking at the examples of the rich and colorful oral creativity of the Uzbek people of this period, we see that traces of socio-political processes, an-

cient ideas and views have found their expression in them. Because folklore works, which are inextricably linked to social development, have changed with historical changes in people's life according to their specific characteristics, and several eras have left their mark on them.

Such variability and multi-layered nature of folklore works makes it difficult to check many of their examples in connection with certain periods. That is why comments about the state and development of one or another genre in a certain period are approximate in most cases, of course.

Based on the existing investigations, it can be said that in the most ancient times, myths, legends about clans, clans, sayings, traditions, seasons and rituals, labor songs were widespread in most peoples. During the formation of the first states, heroic epics were created, later epic, lyrical and historical songs, oral drama appeared.

Traditional examples of folklore recorded in later times are mainly works created in the 6th–20th centuries. Some examples of folklore works, the further development and status of some genres can be studied in connection with certain periods. For example, almost no written information has been preserved about the ancient forms of Uzbek epics, several generations of folk singers who passed it down from generation to generation, and the epics they performed.

For example, the book "Abu Muslim" was written in the 12th century, written in a form close to the folk epics of Kamolzada and Jahan Mirza, who were hostages in the Tokhtamysh palace.

Oral information leads us to the 18th century. One of the descendants of Ergash Jumanbulbul's son, Yadgor Bakhshi, lived in the second half of the 17th century and the beginning of the 18th century. Considering that seven ancestors of the following poet were epic poets, let's say, the information about epic poets who lived at the end of the 16th century reached the beginning of the 17th century. The very complex ethnogenesis and ethnogenetic development of the Uzbek people, the migration that continued from the VI–VIII centuries to the XV century, that is, the successive migrations and settlements of Turkic tribes and clans to the Central Asian regions, as well as local, non-Turkic we can come to the conclusion that the processes of mixing with settled peoples also started the period of renewal and progressed in this period of Uzbek epic.

During the 17th and 18th centuries, there were very serious developments in the development of epics. The 19th century was its most flourishing period, and it spread widely among the people.

In folk epics, the idea of a centralized, independent, prosperous homeland and the fight against foreign invaders occupies an important place. Epics such as "Siege of Chambil", "Rayhan Arab", "Bektash Arab" describe the struggle against Arab invaders and these epics were created during the Arab attacks on Central Asia. The idea of a centralized state, the struggle for the peace and independence of the homeland, the country, and the country was a very important and positive event during the formation of a single nation of different clans and peoples, and these ideas became the blood of the Uzbek epic. — we can say that it is absorbed into his blood.

There are also many works depicting the attacks of the Mongol invaders and the struggles of the local population against them. The legend of "Guldursun" and the epic of the same name tell about the events of that time.

The people's attitude towards the Mongol invaders is preserved in symbolic expressions, in general, in the statement of the people's hatred towards the foreign invaders, in the depiction of mythical and mythological negative symbols.

In the Uzbek folklore of this period, there are many epics, legends and anecdotes connected with the names of some historical events and persons. For example: "Tulumbiy" (15th century), "Shaybani Khan", "Oychinor" (16th century), "Tulganoy" (19th century) are some epics that were recorded long after their creation period, so there are many epics. although they have undergone changes, they reflect the events of their time to a certain extent. Also, many legends and narratives related to the names of famous historical figures Abu Ali ibn Sina, Amir Temur, Alisher Navoi, Ulugbek, Mashrab, were created. At the beginning of the 19th century, examples of written literature began to spread among the people. The process of processing Uzbek folklore works in a spirit close to written literature or "folklorization" of written samples by some individuals has intensified. As a result, stories of different character and content ("people's books") were created. Even in the creative work of some Bakhshs, for example, examples of written literature began to appear in the repertoire of the Kogon storytellers.

This was important for the aesthetic independence of folklore, its separation from mythology and primitive rituals and rituals.

Discussion

In this period, some genres, especially seasonal-ritual songs, which appeared in the earlier stages of the development of folk art, were preserved for a long time

with some changes in Uzbek folklore. Some changes took place in fairy tales and riddles: their connection with totemistic views became much weaker and began to acquire a more allegorical character. A number of new genres (lyrical and historical songs, anecdotes and praises, askiya and oral drama) appeared. Thus, during this period, many works were created in almost all genres of Uzbek folk art. These works are closely related to great upheavals and important historical events in the cultural life of our people. The historical path of our people has become an important ground for the fruitfulness of the folklore of the socio-political processes that have passed through it.

In the ethnic way of life of the Uzbek people, weddings, maraka ceremonies, traditions related to their occurrence have a historical basis. In the process of the transition from matriarchy to patriarchy, the appearance of marriage and family forms, the emergence of a monotonous family form in connection with the development of the household, the formation and social significance of wedding ceremonies, the introduction of the bridegroom order, and material interest in appeared.

A wedding is a long-lasting ceremony of both formal and symbolic importance, which includes several customs and traditions, in which there are ritual songs, dances, There is a lot of ethnographic information about the fact that games, rituals, and udums turn into mass events, which ultimately end with the formation of a single family by two young people, serving to ensure the continuity of generations. The bright ghazal of the ethno-cultural heritage of the wedding is a tradition, and its internal culture, spiritual and moral values are expressed in the wedding ceremonies of every nation.

The origins of “Khatna” and “Sunnat” weddings in the ethnoculture of the Uzbek people have a long history. The true essence of “Khatna” and “Sunnat” weddings is the same, and they have their own procedures in the ethnic groups of the Uzbek population. “Khatna” before the wedding, “Maslahat Oshi”, then “Kazan Qurar”, then “Khatmi Qur’an” and giving a charity meal, and finally the main wedding party, hospitality during the wedding ceremony, cooking of various dishes, by the children the traditional games “Kulok chozhma”, “Aq Suyak” and “Kopkari”, “Uloq”, “Kurash” played by adults are given prizes to the parents, uncle of the child who is graduating and being gifted by his uncles, when the wedding party is coming to an end, the ceremony of “Halalizing the child’s hand” — circumcision ceremony is organized. In addi-

tion to the closest relatives of the child, close friends and guests of this family take part in this ceremony.

Wedding ceremonies characteristic of the Uzbek ethnos conditionally include the tradition of starting a family, the union of two young people, the tradition of the birth of a baby, and the success achieved in the process of personal life and domestic life. traditions associated with celebration are divided into types such as traditions associated with thanksgiving when a person reaches a certain age of adulthood.

“Khudayi”, “Ehsan”, “Ziyarat”, “Mushkulkushot”, “Mavlud”, “Bibi Seshanba”, “Padar oshi”, “Momo oshi” (Oshibi bayon) ceremonies held in connection with the death of a person, their spiritual — educational importance, social and spiritual aspects are of particular importance. Modern maraka ceremonies, the activities of the community assembly and the council of elders play an important role in their implementation.

It is important to organize cultural events, performances, art films and shows related to folk rituals in modern media and cultural centers. Modern weddings, jubilees, birthdays of great people also occupy an important place in our social life.

In particular, the “Prophet’s Age” ceremony, its educational and spiritual importance can be highlighted. In general, weddings appear as a cultural and educational symbol of the country’s peace, prosperity and philanthropic policy. A lot of songs have been created in connection with the way of living and living of a person, traditions, ceremonies. The songs dedicated to them are also different, just as rituals and customs are different in different regions. Songs about family holidays of the people. He decorated his ceremonies. people had fun, rested, and were inspired to new work during the ceremonial holidays.

Results

Professional folklore styles and other types of education from the Avesta to the Great Koshanid Empire have survived to our time, but these are today in Tajikistan, India and China, Georgia and mountainous regions, and even in some European countries. took its name, changed it methodically in their literary language, and gained its place. But there are many scientific grounds that the oldest art of their ancestors has passed from us. In the Muslim world, the I and II renaissance period of Uzbekistan, the East has become the center of science and enlightenment of the world, and countries other than us are gaining global importance by studying the

multifaceted methods of science and education, culture and education, as well as art.

Conclusion

Traditional examples of folklore recorded in later times are mainly works created in the 6th-20th centuries. Folklore requires the study of some examples of works and the further development and status of genres in con-

nection with certain periods. It is reasonable to say that almost no written information has been preserved about folk dances and epics performed by them, which requires separate global research.

In the future, it will be necessary to create a separate school on the issues of restoring and modernizing examples of intangible musical heritage and folk art.

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