

Perspectives of Development and Educational Significance of Bakhshi Art

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Abstract: The article talks about the promising work in the development of the art of giving in New Uzbekistan. At the moment, special attention is being paid to the history and educational significance of the art of bakhshi, as well as the stages of development.

Keywords: folklore, development, bakhshi art, culture, performing arts, educational feature.

As we all know, today the head of state pays great attention to the sphere of culture and art. In particular, the art of bakhshi, which combines the national identity, ancient history and language of our people, its lifestyle, traditions and Customs, is recognized as an integral part of universal culture and has passed from centuries to centuries with the selfless creativity, creative thinking of our poets, folk scholars.

They fulfill such a task as calling humanity for good, instilling in the minds and shurri of our youth our age-old values. Dear President Sh.Mirziyoyev said of these processes in particular: “The art of bakhshi, one of the most ancient types of folk oral creativity, skillfully glorifies high humanitarian ideas, noble qualities such as peace and friendship, justice and truth. Therefore, Bakhshi, akin and zhirav have long been promoted as singers of the folk soul, noble people who united different nationalities and ethnicities. I consider folk creativity to be a childhood song of humanity, a life-giving performance of any national culture. Keeping these songs in a pure and unkind state, always being proud is not only our, but also our sacred duty – it is also not for nothing that he noted. Certain works are being carried out in our country to preserve and develop this unique art created with the highest artistic genius of our people. On May 14, 2019, the basis of the decree of the president of the Republic of Uzbekistan No. 4320 “On measures for the further development of Bakhshi art” was established the Republican center of Bakhshi art in the form of a state institution of the Ministry of culture of the Republic of Uzbekistan, the Academy of Sciences, the Writers’ Union and the in-depth study and consolidation of the scientific-theoretical and practical foundations of the art of bakhshi;

the specific execution styles of creative schools formed in the field, the restoration and development of the traditions of the “teacher–disciple” ;

Bakhshi-support the creative and scientific activities of poets, folkloric scientists, teachers and specialists;

Organization of bakhshichi art circles under cultural centers, children’s music and art schools and other educational institutions;

Bakhshi-to open a wide way to the work of poets, to ensure their active participation in public holidays and cultural events;

effective use of information and communication technologies, television and Internet opportunities in order to collect and create a fund of sara's samples of bakhshichili art, to increase their audio and video options, to promote this area widely in our country and in the world;

strengthening international cooperation in the field of bakhshichili art, establishing mutual exchange of experience in this regard, including organizing various international conferences and competitions, concerts and master classes [1:1].

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Such artistic traditions of epic art have come down to us with the inimitable practice and tireless work of folk happiness. In this way, beautiful apart, apart from each other, Sarah is still enjoying the audience with all the greetings and magnificence of the Thermae and epics. They have long provoked the most subtle bonds of the human soul string, an aesthetic and spiritual nourishment has been shared. Bakhshi is an artist, people's Epic, who sings songs and epics by heart, tells, brings them from generation to generation. They are divided into executive and creative Bakhshis, and the executive Bakhshis sing precisely those epics that they learned mainly from their teacher, with juz'iy changes. And creative Bakhshis create their own variants of the epic based on the oral epic tradition, and even new epics based on them. The Bakhshis sing epics and songs accompanied by such words as Aries, drum, dutor. During the execution of the epic, the narrator finds a suitable word and melody for each image and goes to climax, "boils" in his own way. At such moments, no one will notice that his happiness on the net goes out into the race, and the viewer-into the net. Epic nights in a village or apartment in which Bakhshi is invited sometimes last for several days. Bakhshis love and sing epics of diverse content, glorifying devotion, love, friendship, brotherhood, heroism to the native land [2:4].

Bakhshi is a vivid example of folk oral creativity, which reflects the past, psyche, mentality, values, customs and traditions of each people. Therefore, in all the provinces where this unique art exists, it is protected as an Intangible Cultural Heritage, highly valued. Today in our country, special attention is paid to preserving, developing, widely promoting unique samples of Uzbek national bakhshi and epic art, strengthening the feelings of respect for this type of art in the hearts of the younger generation. It should be noted that the art of bakhshi, which combines the national identity, ancient history and language of our people, its way of life, traditions and Customs, is recognized as an integral part of universal culture, has been passing from centuries to centuries with the dedicated work, creative thinking of our famous Bakhshi-poets, folk scholars. Indeed, folk oral creativity is the spiritual treasure of the people. It is the duty of generations, sizu, to preserve and develop this wealth. To do this, first of all, it is necessary to study and study well the ancient mythological imaginations of our people, the art of bakhshi, which is the foundation of art and literature. In recent years, the head of state pays a high level of importance to preserving our national values and delivering it to future generations [3:1].

One of the rare forms of folk oral creativity is that in epics an important topic is raised that is characteristic of a certain period of historical development of people's life, and fairy tales, legends and legends are processed and polished by poets and Bakhshis. And the performers of the Epic are called Bakhshi, and Bakhshi – along with the performance of epic directions in the company of the poet dumbra or dutar, are also the creators of poems and epics themselves on various topics [4:188].

Epic is a rare form of folk oral creativity, and the word epic Persian means "the place of the finger in musical instruments and the veil that is formed in this place." The epic is an area that embodies music, words, performances and a number of other types of reverence. The narrator is embodied in the musician, sometimes as a poet. The epic performers were referred to as Bakhshi. "Bakhshi" was used in the style of Mongolian and Buryat – bakh (bagsha-enlightened, teacher), Bakhshi in Turkmen, Bakshi in karakalpak – Bakshi, etc. The Bakhshis freely performed epics, adjusting to them, depending on the rights of the audience in the performances [5:101].

Since oral creativity is a creative process that expresses the past, present and future of a people, closely related to its fate, our scholars interpreted it as el literature. In addition, it is considered an art in the movement due to the fact that it continues to be fanatically updated, transformed, perfected and has many variants. It is worth saying that folklore in ancient times was not yet fully separated from the personal creative team. With the improvement of socio-political relations, the growth of folk aesthetic thinking and the passage of periods in the process of deepening the division of Labor, performers-singers, storytellers, Bakhshis, short stories-he began to flaunt with his skills: short stories, anecdotes (basilicas), humorists (humorists), comedians, chaffes [6:45]. Now the concept of "Bakhshi art" is widely promoted all over the world through UNESCO. Now this culture does not disappear, but rather develops.

I would like to note that international organizations need to provide scientific and methodological assistance to future generations to convey this cultural heritage and the development of the art of



bakhshi, to promote them among the masterpieces of World Culture. Of course, this process is carried out step by step, step by step. In its consistent implementation, the constant attention and support of President Shavkat Mirziyoyev is gaining great importance. The fact that UNESCO sends a congratulation to the head of state on his decision on The Art of Bakhshi is an unprecedented example [7:1].

At the same time, President Shavkat Mirziyoyev, speaking at the opening ceremony of the International Festival of bakhshi art, touched upon the tasks we need to carry out today: “in particular, creative schools formed in the field of bakhshishilik, restoration and development of the traditions of teacher-disciple”, comprehensive stimulation of creative and scientific activities of Bakhshi-poets, folk scientists, teachers and specialists, Organization of, it is advisable to effectively use information and communication technologies, television and Internet opportunities, to ensure their continuous participation in weddings and performances, various celebrations and cultural events, to strengthen international cooperation in this direction, to establish exchange of experience, to promote the art of bakhshi, to increase the audio and video options of folklore works,” they said [8:60]. The activities of historical figures who lived in the past, folk ritual songs, folk tales, the way of life and traditions of the people, sources of various character were the impetus for the formation of the epic genre in Karakalpak folk oral creativity. Karakalpak epics have a significant role in relation to other genres of folklore, both in terms of volume and in terms of a broad and comprehensive interpretation of the image system of reflecting reality, and are one of the most common genres of folk oral creativity. The word epic is Persian and is used in the meanings of “short story”, “story”, “shonu fame”, “adventure”, “definition” and “praise”. In the habit of heroism, martial arts, romance, historical epics were created by individual authors. However, over the centuries, as a result of the transition from mouth to mouth, their first performer was forgotten and turned into a nationwide creation. Later, different versions of folk epics appeared. The genre of epic in folk oral creativity differs from epics in written literature. This difference is clearly visible to the theme of the epic, both in its ideological, content, plot and compositional construction, and in the system and style of images. This feature constitutes the main content of folk epics. And the fact that epics passed from language to language, from mouth to mouth and lived was of great importance for the memory of the people of their happiness and their artistic talent.

Bakhshis will have an extraordinarily strong memory. They can tell folk epics by heart for hours, or even days. This art developed mainly on the basis of the traditions of the school “teacher-disciple”. The Bakhshis taught their students indiscriminately for two to three years, and in some places for five to six years. By the time, The Apprentice who organized a special test for the master apprentice was to finish and sing a whole saga in front of the sorted audience. If he was able to perform in accordance with the requirements of the teacher, then the educator received the name Bakhshi and began independent activities [9:42].

Since oral creativity is a creative process that expresses the past, present and future of a people, closely related to its fate, our scholars interpreted it as el literature. In addition, it is considered an art in the movement due to the fact that it continues to be constantly updated, transformed, perfected and has many options. It is worth saying that folklore appeared in ancient times as a mass creation of the community. The first samples were both popular and woven, intended for its execution. In those days, the personal creator had not yet completely separated from the team. With the improvement of socio – political relations, the growth of people's aesthetic thinking and the passage of periods in the process of deepening the division of Labor, individual performers – singers, storytellers, Bakhshis, short stories – he began to flaunt with his skills: storytellers, anecdotes (baslagoists), humorists (humorists), comedians, chaffes. But these talents were also creatively fed by the genius of the team, singing, playing Works passed from mouth to mouth, from generation to generation, from teacher to disciple, and, of course, adding something from himself in the process, demonstrating their individual skills [10:45].

This beautiful and unique example of folk oral creativity has developed in our country for thousands of years and reached high heights. The art of bakhshi served as a service to further strengthen the



atmosphere of mutual respect, understanding and harmony between different nations and nations in our country, and today this honorable task is fully fulfilled. The role and influence of Bakhshi, Akin and zhirav, who are ambassadors of goodness in adulthood, as a harmonious generation, is immeasurable, educating young people in the spirit of loyalty to the native land, our national and cultural values, calling them justice and humanity. We are well aware that the art of bakhshi requires the performer to have both a skillful poet, a talented singer and a master musician and acting skills at the same time, for which not only innate abilities, but also high creative potential, tireless research are necessary. Bakhshi's performance was an individual art form and was delivered from teacher to disciple in the traditional "teacher-disciple" style from centuries to centuries. In this, both the word art of the future Bakhshi and the art of sound were formed under the guidance of one teacher. Usually, the teacher taught to his disciple which epics he learned from his teacher, those epics, which melodies he learned. The fact that some young Bakhshis received education from several well-known Bakhshis is observed, although very little. And the super-talented Bakhshis enriched their repertoire by including among the epics they learned from their master, new interpretations of epics and old epics they created. We know very well that in addition to good memory, eloquence and artistry play a huge role in the performance of the epic. These sensations usually have to be innate and it is also necessary to train tirelessly to develop it. In addition, a good natural voice and musical memory of the future Bakhshi should be formed, as well as the skill of using the voice (this is perhaps the most important thing for the performer).

We know that the organization of the educational process in modern, that is, formal education requires a methodological basis, educational methodological support (educational and methodological manuals, textbooks, audio and video sources), normative legal acts, the appropriate conditions (audience, equipment, instruments and other) and educators, that is, teachers. To date, the emergence of the opportunity to prepare the art of Bakhshi in the system of formal, that is, modern education, the problem of how to apply the art of words and words, eloquence and artistry, as well as the education of performing skills, which we noted above in the preparation of good Luckies, to this educational system arises. Today, folklore classes operate in the city of Termez at the bakhshi school, children's music and art schools in our republic. Bakhshi-the recording of works performed by poets, their scientific study continues. It is worth noting that the International Festival of horticultural art, held in our country over the years, has been widely recognized as a major cultural phenomenon at the international level.

Bakhshi must know the people's marriage and culture, the history of the country in which he lives and playing some instrument, and have mastered the art of singing. He should be able to make good use of various forms of living folk language, word games and expressions, folk proverbs and sayings. Being able to find a tone that frames the audience, making the saga attractive and interesting is one of the main requirements for saying the saga. This, in turn, requires training with natural talent, strong perception, regular diligence and endurance. Bakhshis love and sing epics of diverse content, glorifying devotion, love, friendship, brotherhood, heroism to the native land.

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