



FROM THE HISTORY OF THE ART OF GIVING

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Key words: advice, manners, kindness, child, yor, horse, word and word, dombira, bakhshi, aqin, Navroz, "Tulip", "Red flower".

Annotation: In this article, the history, formation and development of baksheek, which is a priceless treasure of the Uzbek people, its place in the history of our material culture, and the national enrichment of baksheek over the centuries are analyzed.

Bakhshi and Dostan, which are considered the priceless treasure of the Uzbek nation, complement each other's ethnotoponyms, complementing each other in their content and enriching their content and meaning nationally for centuries.

"The word Bakhshi (Bakhsi, Bakhsi) is a Turkic word in the dictionaries, it means coach and teacher, and in general, the interpretations such as educator, leader, guide are embodied in it [1:100]. Alisher Navoi, who is the national pride of the Uzbek people, in fact, used the medium of words to express his creativity to the people around him. He gave strength to the people to understand that he will definitely give a positive result. In his works, human beings, intelligence, manners, work, duty, responsibility, keeping one's word, giving inspiration to science, making people believe in tomorrow, kulfat, ignorance, unbelief, betrayal will surely retreat or be defeated tomorrow are legendary, comparative images and folk dreams in the epics. - he was able to instill in the heroes that he could achieve them with honor and loyalty to his people. For example, pay attention to the title of the eleventh chapter of Alisher Navoi's "Saba'i Sayyor" epic: "You are going to start the epic of Shah Bahram with a few words, and in the epic[2:47-48] you will be sorry for what happened...". Alisher Navoi uses the term "epic" in the same place as "Epic of Shah Bahram...", "Story of Shah Bahram...", that is, a story related to an epic, and there is also a reference to the meanings of narration and legend. Therefore, the terms bakhshi and dostan or bakhshik and dostanchik interpret the meanings [3:1492-1495].

In the national oral creativity of the Uzbek people, the spiritual values of bakhshi and epic stories are directly related to ethnography, and every word in the bakhshi's work should be expressed in any direction [4:135-138], regardless of which field of folk customs, traditions, values and ceremonies it should be interpreted. related to ethnological analysis.

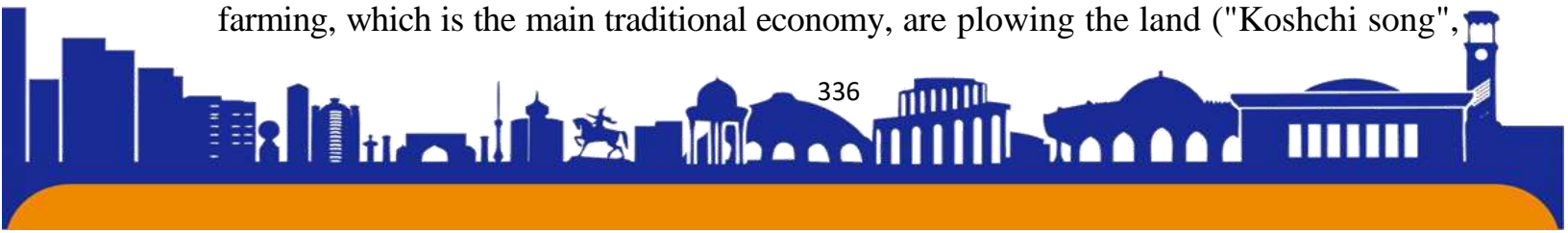




In the course of ethnographic research, it became known that the epics put bakhshis to the test, being a bakhshi and medical ability were directly related to hard work, and the power of words and drums complemented each other to convince the people. Otherwise, he did not accept those who wanted to become public servants. Our people are poets, composers, musicians, soki, enumerators, centurions, khalfa, jiro, jirchi, okin, akhun, etc., according to their own interpretation of Bakhsh, who performed songs that reflect the epics, terms and sayings of the national folk oral creativity. From that, they were called Jolmon Bakhshi, Jossaq poet, Yoldosh poet, Bibi poet, Sherna yuzbashi, Khonimjon halfa, Kurban musician, Qadir musician, Haibat soqi and other names. "Alpomish", "Go'rogli", "Kuntug'mish", "Rustamkhan", "Murodkhan", "Misqol Pari", "Hasankhan", "Avazkhan", "Ravshan", "Intizor", "Erali", "Oysuluv" performed by Bakhshis. and many other similar epics were awarded the national award. Epics are the history of the nation, the narrative of the nation's past, the history of dreams, [5:1-6] in a word, the song of the nation's history, the melody of its fate, the sad music of its fate, and the joyful yalla of the future.

The closeness of "Alpomish" to the social life of the Turkic peoples is even more interesting, and the fact that the epic is spread over a vast land such as Uzbek [6:96-100], Kyrgyz, Kazakh, Karakalpak, Tatar, Bashkir and Altai regions fully confirms this. The same phenomenon also applies to "Gorogli" series of epics, which in terms of scale spread from Central Asia and the Caucasus to Azerbaijan, Armenia, Georgia, and even Turkey and Iran.

The art of Bakhshchilik was formed for the first time in the southern regions of our country, and it is based on the white frieze of musicians found in the Ayritom archeological site in the ancient Termiz district, which depicts oud, harp and chiltar [7:121-123]. Because this work of art is ancient, unique, original, and it is said that the spiritual ability of the musicians, who use all their skills, is connected with music. It is noted that this process was the foundation of the first music in our country, and that the people's dreams, vigilance, alertness, hard work, courage and bravery, loyalty to love, etc. were embodied in its soil. In the process of field observations, the Bakhshi style of music in the southern regions is determined by the uniqueness of this style, the ethnic composition, origin, and conditions of the people living in this region [8:128-131]. "Milking songs" ("Khosh-khosh", "Turey-turey", "Churey-churey"), which are rare in other regions of our country, are widely used for the purpose of soothing, caressing and teasing the milking animals. Also, the songs performed by the Bakhshis related to farming, which is the main traditional economy, are plowing the land ("Koshchi song",





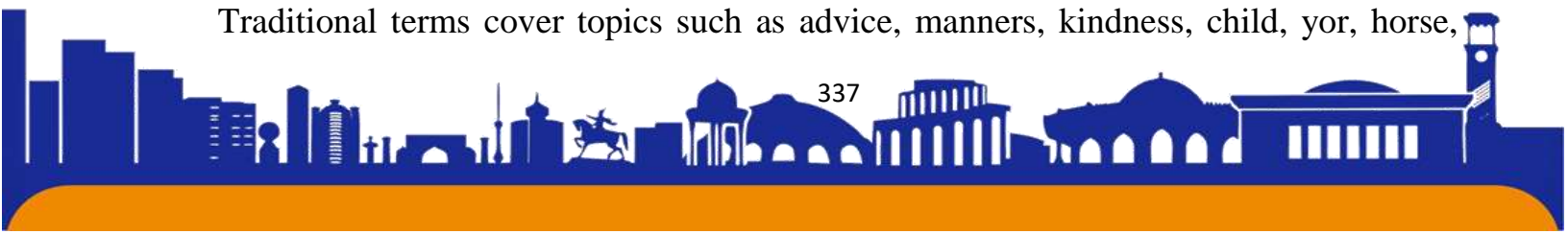
"Shokh molash", "Kosh zhuri", reaping the harvest ("Yozi"), threshing wheat or barley in the threshing floor ("Mayda").), sung during the coming of spring ("Navroz" and others) Traditional musical instruments are mainly limited to the sibiz ga typical of Bakhshi shepherds , the gajir flute, the chang kobiz widely used by lapar women [10:73-76] , and the dombira (in the recent past - kobiz) accompanying the Bakhshis . Music life also comes from other regions . on the contrary, in the southern regions, the main place is played by bakshi-poets and drumming bakshis . In the southern regions , the instrumental melodies related to the work of shepherds, which reflect the life of the livestock farm, which is widespread in the southern regions ("Shepherd", "Sheep Dragging", "Sheep Gathering", " Shepherd such as "calling"), epic tunes ("Bakh shi kuy") are widespread.

According to his historical and ethnographic studies, the first religious ideas are related to mythology[11] and have been preserved in various genres of folk art, especially in legends and narratives, fairy tales and epics, even in folk games and dances[12:59-63]. For example, the elements of sorcery and totemistic imagination are vividly displayed in the tunes and dances performed during the seasonal festivals celebrated by the Uzbeks, during Navruz, "Lola" and "Red Rose" folk holidays. For example, the entertainments of the Khorezm festivities are associated with totemistic and sorcerous imaginations, songs, folk dramas of a minor genre, "chagalloq" and "sulgin" games, and even the famous "lazgi" dance[13:86-90] elements are clearly felt. Especially in the pantomime of the game "chagallok", the dancer expresses the actions of the kingfisher while catching fish, stretching his neck around a ball or bowl, flapping his arms, making bird-like sounds, movements and gestures, reminiscent of primitive-totemistic dances.

In the process of analyzing the religious beliefs of the ancient Turks and their reflection in the examples of folk art [14:386-391], the following conclusions can be reached:

Ancient Turkic peoples believed in many religious beliefs and teachings in their long historical past. For this reason, their pre-Islamic religious beliefs [15:292-296] cannot be imagined only under the influence or shell of one religion. The important thing is that every religious belief and [16:26-28] rituals of the Turkic peoples found expression in their oral and later written literature.

Bakhshis did not limit themselves to the performance of traditional epics and terms learned from their teachers, but often created new works, terms, by putting their own experiences, events that happened around them, in short, life reality into poetry. Traditional terms cover topics such as advice, manners, kindness, child, yor, horse,





sound and word, dombira, bakhshi life. Creative Bakhshis create their own versions of epics based on the oral epic tradition, and even create new epics based on them.

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