



THE SOCIAL OBJECTIVES OF THE ART OF PHILANTHROPY PHILOSOPHICAL ANALYSIS

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<https://doi.org/10.5281/zenodo.8072976>

Annotation

This article analyzes the role of bakshi art in the spiritual development of society and the role of the founders of the bakshi school in educating the spiritual worldview of young people from a socio-philosophical point of view.

Key words: Bakhshi, bakshichilik, doston, dostonchilik, She-Vatan, mehr-muhabbat, national music, teacher-student traditions, khalfa.

Today, in Uzbekistan, a number of activities aimed at creating a new spiritual environment, improving musical thinking, including the art of singing, are being carried out in the minds of young people. At the current stage of socio-economic development of our society, one of the main tasks of the bakhshis, who are representatives of the art of giving, among other arts, is to educate the young generation as patriots. After all, "Bakhshilar is not only an echo of the nation's past, but also a powerful voice of today" [1,140]. Therefore, it is necessary to form young people's boundless feelings of love for the Motherland through music lessons, and special attention should be paid to the art of philanthropy. Because epics that call for virtue, patriotism, justice, bravery, and the art of giving in general have an incomparable role in educating the young generation in a spirit loyal to our national values.

The art of singing plays a special role in the development of our national music culture. It has been enriched for centuries with its colorful genres and has reached us from generation to generation as an integral part of people's lives.

The word "bakhshi" has been used in different periods to express different meanings, such as shaman, priest, Qalandar, surgeon, fortune teller, secretary, accountant, teacher, enlightener. Bakhshi is a concept that represents professional performers who sing and sing epic and lyrical examples of folklore. Bakhshi, i.e., artistic storytellers, are also known as centurions, soki, numberers, composers, and jirov. 2-3 thousand years ago, the performers of epics were given the name "bakhshi", the word "bakhshi" was used in Mongolian and Buryat language - bakhsha (baghsha - enlightened, teacher), in Turkmen - bagshi, in Karakalpaks - bakhshi, etc.[2,22]. Bakhshi is an artist, folk storyteller who preserves terms, songs and epics, sings and recites them from memory, and transmits them from generation to generation. His sweet voice, the melody emanating from his drum, involuntarily stirs and excites the human heart. Bakhshi knows the life and culture of the people, the history of the country where he lives, knows how to play an instrument, and has mastered the art of singing. He is an artist who can effectively use various forms of living folk language, puns and rhymes, folk proverbs and expressions.

It is important for the poets to be able to find a melody that captivates the listeners, and to tell the story in an attractive and interesting way. This, in turn, requires the speaker to

have natural talent, strong perception, and regular practice with diligence and patience. Bakhshis love to sing epics of various contents, which glorify loyalty to the motherland, love, friendship, brotherhood, and heroism. The performance of Bakhshis is called the art of Bakhshis. In Kashkadarya, Surkhandarya, Khorezm regions of our country, and the regions of the Republic of Karakalpakstan, the art of baksheen is developed, and now there are Bulung'ur, Kurgan, Shahrisabz, Kamay, Chirakchi, Dehkanabad, Sherabad, Boysun, Khorezm and Karakalpak epic schools. They differ from each other in their performance methods and repertoire. For example, the Bulung'ur school of epics has long been famous for performing heroic epics, while the Kurgan school of epics, which is associated with the poets Ergash Jumanbulbul's son and Pol'kan, mainly sings lyrical romantic stories.

The art of Kashkadarya bakhshi is associated with the name of Kadir bakhshi Rahimov, a mature epic performer. More than seventy epics have been preserved in his memory. Nowadays, the traditions of Qadir Bakhsh are continued by his sons, Abduqahhor, Abdumomin and Bakhrom. Surkhandarya has long been known as a land of Bakhshis. Its founder was Sherna Berdinazar's son. Sherna Bakhshi was one of the most eloquent, eloquent, artistic Khal poets of his time, and there was no teacher equal to Sherna in training students. In his time, Sherna Bakhsh went to Serkhondarya and Kashkadarya, even to some cities and districts of Turkmenistan, telling stories and surprising the listeners[3,183]. Umir from Kashkadarya, son of poet Safar, son of Rajab Bakhsh Normurod were his students in his time. Today, Kara Bakhshi, Chori Bakhshi, Shoberdi Boltaev, Abdunazar Poyonov, Boborayim Mamatmurodov continue the path of Sherna Bakhshi.

It is known that folk epics are high artistic examples that have been performed orally from teacher to student based on the epic memory of the Bakhshis. Bakhshis of Kashkadarya and Surkhandarya oasis, continuing the tradition of teacher-apprenticeship, "Alpomish", "Goroghli", "Rustamkhan", "Kuntug'mish", "Hasankhan", "Avazkhan", "Yozi bilan Zebo", "Yusuf Ahmad", "Malikai" Ayyor", "Gulikhiramon", "Norguloy", "Shirin va Shakar", "Kelinoy" have been passed down from generation to generation and provided spiritual nourishment to the people. Bakhshis are mainly divided into performing and creative bakhshis. Performing bakhshis sing the epics learned from their teachers with minor changes, creative bakhshis create their own versions of epics based on the oral epic tradition, and even create new epics based on them. Such poets were called "poets". Ergash poet Jumanbulbul son, Fazil poet Yoldosh son, Polkan poet, Islam poet are among them. They mostly sang epics and songs accompanied by words such as kobiz, dombira, dutor. In the works performed by them, the recording of poetic verses in the form of quatrains, in fact, indicates the formal harmony between the songs and epics presented in "Devonu lug'oti-t-turk" by Mahmud Kashgari[3,327]. Each region is distinguished by its own local characteristics, musical instruments (dombira, kobiz, dutor, tor) and performance styles (internal voice, external voice). For example, bakhshis who grew up in different epic schools such as Kurgan, Bulung'ur, Narpai, Sherabad differ from each other in their performance style, capabilities, and repertoire.

Doston is one of the most widespread and large genres of the Uzbek people. Its creation is closely related to the spiritual and household image of our people, social and political struggles, moral and aesthetic views, ideals of justice and truthfulness, freedom and equality, heroism and patriotism. In Surkhandarya, the art of bakhshi (epic writing) is very strong and has reached us while preserving its ancient traditions and has expanded the

audience of bakhshi. Master bakhshis' skills in music and words, strict adherence to epic traditions, firstly, students continued to train and perform epics, and secondly, the region of that mentorship formed the basis for the geographical centralization of bakhshi. The tradition of master-apprenticeship in the art of Bakhshchilik, with their differences in the methods and ways of performing epics, theoretically created the term "epic school". Dostanchik school - the center of the art of giving. In addition to large epic schools such as Bulung'ir, Naypay, Kurgan, Khorazm, Shahrisabz, Sherabad, centers such as Kamay, Piskent, Qulbukan, and Uzbek-lakai are active in Uzbek folklore [4,364]. Each of them has its own style and performance, and they differ from each other in their performance styles. Khorezm Bakhshis perform epics mainly with strings, they are accompanied by gizjak and bolamanda musicians. The representatives of Khorezm Bakhshi school in the musical ensemble, in the past, dutor, bulaman, gizjak, and today - tor, koshnay or bulaman, circle, sing and sing in the inner voice and describe epics. The epic of Khorezm has its own characteristics in terms of the composition of the repertoire. Collective performance leads in the interpretation of epic works. This school, which is divided into two directions, "Shirvaniy" (Khiva) and "Irony" (Mang'it), has ancient roots, its own repertoire, the composition of ensembles (Shirvaniy - narrow, adjacent, circle; Irony - dutor and three-stringed gizjak), style and dialect. , has bright and lively songs, chants and melodies (from 15 to 36). The leading representative of the Shirvani Bakhshi school, Bola Bakhshi (Kurbonnazar) Abdullaev and his children (Norbek, Muhammed, Etmishboy); Khudoybergan Utegenov is a representative of the school of ironic giving. Also in Khorezm, epics and epic theme songs were sung by women, they were called khalfa-dostanchi, including the epic "Tahir and Zuhra" which became popular among khalfas.

According to the long-standing tradition in the Khorezm oasis, at weddings, bakhshis serve outside, and khalfas serve inside the circle of women. In Khorezm, another type of artists who sing epic works, excerpts from them and some terms are known as khalfas. Also, in Khorezm, literate, eloquent, intelligent women with singing skills were also called "halfa". This term is Arabic, and in the explanatory dictionary of the Uzbek language, it is defined as an educated person who is well versed in Sharia beliefs. However, these educated women were not satisfied with promoting only religious books, but also read folk epics copied into books and enjoyed the women's language. During this period, the Khalfas mainly recited folk epics and sang them to the accompaniment of music[5,48].

The Karakalpak music school consists of two directions: baksi (in the style of inner voice with dutor and gizjak accompaniment) and jirov (in muffled voice style with kobiz accompaniment). Today, the art of Bakhshchilik is mastered by young performers at the Nukus College of Arts and Culture. Today, creative traditions are being continued by artists such as Ghairatdin Otemurotov, Uralboy Otambetov, Tengelboy Kallyev, Ziyoda Sharipova, Gulbakhor Rametova, Gulnur Hamitova, Zamira Ibrahimova, Jumaboy Jirov, Bakbergen Syrymbetov, Jonibek Piyazov, Bakhtiyor Esemuratov. The rules and regulations and the traditions of master's discipleship were strictly adhered to in singing epics and cultivating disciples. Bakhshi can have dozens of epics in his repertoire, and he can perform one epic in different melodies and tunes. Epic creation is the artistic history of every nation. Therefore, the Bakhshis, who are its performers, are great creators who have been preserving the history, art, and culture of the nation for thousands of years, passing it down from generation to generation, adding their unique share to the national culture, history, and philosophy.



"Alpomish", "Go'roghli", "Dalli", "Ravshan", "Rustamkhan", "Ashiq Gharib va Shahsanam", "Kuntug'mush" and other great works of art have reached the present day, the work of epic creators is endless. For example, if we dwell on the history of the creation of the "Alpomish" epic, the thousand-year-old epic is only an example of oral creativity (in 1932, the linguist Khodi Zaripov translated the epic into a written form), and the role of the representatives of the art of giving is incomparably greater.

In accordance with the President's decision of May 14, 2019 "On measures to further develop the art of philanthropy", the establishment of the Republican Art Center of philanthropy in the city of Termiz and the Fund for the Development of the Art of philanthropy under it, today preserves, preserves and develops the art of philanthropy and creates in this way serves to support talented young people. The main tasks of the center are as follows:

- In-depth study and strengthening of the scientific-theoretical and practical foundations of the art of cooking;
- revival and development of unique performance styles of creative schools formed in this field, traditions of "teacher-student";
- supporting the creative and scientific activities of poets, folklorists and experts;
- organization of charity art clubs at cultural centers, children's music and art schools and other educational institutions;
- opening a wide path to the creativity of Bakhsh-poets, ensuring their active participation in public holidays and cultural events.

As part of the 16th session of UNESCO's Intergovernmental Committee for the Protection of Intangible Cultural Heritage, the inclusion of Bakhshiki art as the sixth element of Uzbekistan's intangible cultural heritage in the representative list of Intangible Cultural Heritage of Humanity indicates that Bakhshiki art is recognized in the world.

The re-introduction of the high title "People's Bakhshi" in our country, the holding of various exhibitions and festivals among Bakhshi-poets, the flourishing of national values, the further development of Bakhshi art, and the continuity of the traditions of master-apprenticeship are becoming important.

In conclusion, it should be said that "If we do not act together today to save this unique art, tomorrow will be unfortunately too late, future generations, history will not forgive us[1,136]".

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