



## DEVELOPMENT CONDITIONS OF FOLKLORE MUSIC ART IN SURKHAN OASIS

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**Annotation:** This article discusses the ceremonies and their description in folklore music art of Surkhan oasis. Also, the development conditions of folklore music art in the Surkhan oasis will be highlighted.

**Key words:** Music culture, folklore music, ceremony, art.

### Introduction.

Surkhan oasis is a region with a very ancient and rich history located in the south of Uzbekistan. Surkhandarya region was established on March 6, 1941. The area is about 20.1 thousand square kilometers. population, more than 2 million. The center is the city of Termiz. More than 30 peoples and nationalities live in the Surkhan oasis. In the oasis live the clans and peoples of the Uzbek people, such as Kungiro, Juz, Jaloyir, Nayman, Dorman, Qatagon, Khitay, Kenagas, Karluq, Koshtamgali, Tortuvli.

Surkhan oasis is one of the areas where the first representatives of mankind lived. Bone remains of a "Neanderthal" child found in the Teshiktash cave indicate that people have been living in the oasis since the Middle Paleolithic period. The territory of Surkhan oasis is also the place where the first settled agricultural farm settled in South Uzbekistan. In particular, the archaeological research conducted in the ruins of Sopollitepa, Kampirtepa, Dalvarzintepa, and ancient Termiz proved that the history of settled agriculture in the oasis goes back four thousand years. Agricultural products of that period, especially cereals, were preserved in jars during the excavations.

Urban planning traditions began to take shape in the Surkhan oasis in the Bronze Age. The ruins of "Jarqo'ton" are the place of the first city formed in Central Asia, and it has a history of three and a half thousand years. The artificial irrigation system in the agriculture of the oasis came into being a little earlier, the ancient "Bandikhon Canal" dating back to one thousand years BC shows that artificial irrigation facilities in the oasis began to be built in the early Iron Age. The region is considered to be the foundation of the first traditions of statehood. The core of the ancient kingdom of Bactria, which was formed between the 8th and 7th centuries BC, took root in the territories of the Surkhan oasis. The territories of the Surkhan oasis were called Bactria, Toharistan, Chaganiyan and other similar names in different periods of history and played an important role in the development of mankind. The formation of the first concepts of the Zoroastrian religion, the processes of consecration of fire are also related to the territories of the Surkhan oasis. Probably under the influence of these, we see that in the III-II centuries BC, the local culture and the ancient Greek culture were combined and the process of Hellenization took place in the regions of ancient Bactria.

During the reign of the mighty Kushans, Bactrian culture and the traditions of ancient Indian culture intermingled and further enriched the civilization of mankind. Due to its

geographical location, the Surkhan oasis borders Afghanistan from the south through the Amudarya River, Turkmenistan from the west, and Tajikistan from the east. During its long history, its population grew rich due to ethnic groups that moved from neighboring regions. . Due to this, the population of Surkhan oasis has preserved its diversity in terms of clan-tribe composition.

Natural conditions and socio-economic development have created unique features in the lifestyle, culture and national feelings of the population. Based on these features, the material culture, spirituality, customs, rituals and traditions of the economic activity of the population were formed. The specific aspects of the lifestyle of the inhabitants of the Surkhan oasis have been expressed in archaeological and ethnographic research. In the course of these studies, it was proved that the inhabitants of the oasis have an incredibly rich ethnic history. Because the residents of the oasis are different from other regions of our Republic with their lifestyle, traditions in economic activity, housing, clothing culture, traditions and masterpieces of folk art.

In 2001, UNESCO recognized Boysun as "a place of oral and intangible values of humanity". However, only 19 regions of the world have received this high recognition. Since 2002, the "Boysun Spring" open folklore festival has been held in Boysun.

The art of Surkhan folklore music has been formed for centuries depending on the social-household and socio-psychological characteristics of the population. Singers and musicians who are performers of folk art combine aesthetic, charming, social and communicative tasks in their works. For example, ritual and labor songs, dances, epics, cries, and instrumental tunes of various themes are the basis of their creativity.

At the same time, Surkhan musical folklore also has local differences, corresponding to certain geographical and ethnic regions. For example, the culture of the people in the lowland part of the region is different from the culture of the mountain people. In the villages of Machay and Korkancha in mountainous Boysun, the folklore character is ritualistic, including religious-ritual wedding songs, mainly labor, milkmaids, wool workers and alla songs, and in other districts and cities, the theme and performance folk songs with different traditions are performed in the genres of song, yalla, lapar and ashula. Boysun is characterized by the performance of labor songs related to the first couplet, harvest and their processing, as well as chanting and blessing songs. In regional Sufi ceremonies, "Jahr", as well as "Alas" and "Kushnoch" are sung without instrumental accompaniment. Movements, pictures, attributes, structure and unique rhythmic beats in the performance of tunes and songs indicate their commonality with "shamanism".

One of the most important means of influencing nature of the ancient man was magic songs. In particular, such songs were performed on calendar labor days and wedding ceremonies. The focus of the magic songs on a certain goal is the basis of their musical-poetic content and artistic formation. Boysun's magical songs sung on calendar working days are in Nowruz: "Yil boshi", "Navro'z keldi", "Navro'z ayyomi", "Sumalak", in labor processes during planting: "Shoxmoylar", "Qo'sh haydash", "Don sepdim", qosil yiqishda: "Mayda", "Oblo baraka", "Yozi", when milking cows, they are "stirred" and milked: "Ho'sh-ho'sh", "Turey-turey", "Chirey-chirey" related to. When the sun rises - "The sun has risen", when it rains - "Sust Xotin", when it snows - "Snow has come" and in the wind - "Tea momo", "Mirhaydar Baba - calling the wind" are separate spell songs. belongs to the group. The songs "Yo Ramadan" or "Yo rabbiman" express a unique form of folk music with joyful melodies.

Surkhan's folk folklore music performance, in particular, the differences that are typical for performance art, are the peoples in the districts: Uzbeks, most of them are Kungiro, Qataghon, Barlos, Juz, Kipchak, etc. clans. and is related to mutual dialectal influences of Tajiks. Tajik folk songs are performed in villages where a certain part of the population consists of Tajiks, and they are mainly played at weddings and folk festivals. Also, Uzbek folk songs, which are diverse in terms of content and performance, occupy an important place in the musical life of the oasis. As we know from the conducted scientific studies, even at the weddings of Tajiks, more space is given to the performance of Uzbek wedding ceremonial songs.

Surkhan's collection of modern wedding songs is colorful and diverse: "Beshik-to'y", "Sunnat to'y", "Muchal to'y", "Nikoh to'y". In them, music, games, dances, shows and folk games: "Kopkari"-goat, "Kurash"-chavqi, "Pyoda-ulag" are mixed and harmonized. Each of them is considered a bright event in the creation of folk music, and its importance lies in the fact that, first of all, the masses of the people are putting pressure not only on the art of traditional memory, modern music creation, but also on educating "mindful listening". Wedding songs are a permanent source of music, a reflection of everyday aesthetic needs.

Therefore, it is worth noting that many of the songs that are the basis of the wedding music are absorbed into romantic and playful songs. However, in the sense of protecting traditions "Yor-yor", "Hazor ali" yoki "Kelin salom", "Al-muborak", "Kelin va kuyov qutlovi", "Kuyov sinov", "Kelin kiyit" and others.

Funeral songs: "Yig'i", "Go'yanda" are still widely used in the daily life of people living in the villages of Boysun district of Surkhan oasis. "Goyanda" in the tone of mourning has a special song form. Narrating this or that situation or incident in life, the song expresses the performer's attitude, feelings and mood towards it.

All groups of instruments: strings, wind and percussion instruments take part in the performance of Surkhandarya national-traditional instruments, the sounds of plucked string instruments are also rich and colorful:

- drum - mainly made of mulberry, walnut, apricot, pear, wood in different sizes;
- percussion instrument - iron chanqovuz, previously there were also types made of wood and bone, the most common.
- for wind musical instruments trumpet, shepherd's pipe - transverse, made of wood, cedar or bone flute - transverse, made of bone, sibizga - transverse, made of reed, shupulak-flutes are fluted - transverse, or round - shaped like sparrows, made of clay. Among the percussion instruments, the circle or dap is the most popular. These musical instruments are made in mountain villages, mostly by musicians from the cities of Sariosia, Uzun, and Boysun, who are also considered to be the successors of the Surkhan musical tradition.

Surkhan folklore performance as a symbol of people's history, life and lifestyle, thoughts and dreams, worldview and psychology is still performed today by "Boysun" and "Kuralay" children's ensembles in Boysun district, "Bulbuligoyo" in Shorchi district, Kyziriq district. "Kungiro", "Zevari" and "Dashnobot Anori" of Sariosiy district, "Sharshara" of Altinsoy district, folk-ethnographic folk ensembles "Jayhun" at Termiz State University, "Mahliyo" children's folklore ensembles of Kumkurgan district continues to live thanks to them, they are doing a lot of positive and responsible work to preserve and promote national traditions and musical-poetic folklore.

Not one but two exemplary children's folklore-ethnographic ensembles are operating in the region. These are the ensembles "Kuralay" in Boysun district and "Mahliyo" in Kumkurgan district. In addition to them, amateur children's folklore groups have also been established in most districts. After all, young people who participate in these teams and learn the secrets of folklore art are considered the successors of tomorrow's adult folk ensembles. If we dwell on the performing skills of the ensemble "Kuralay", the creative activities of the children's folkloric-ethnographic folk ensemble "Kuralay" over the years have made a great contribution to the development of Uzbek children's folklore. songs and dances have an incomparable role in raising a healthy generation. It is no exaggeration to say that each of the songs performed by "Kuralay" is a special work.

The conclusion is that it is important to use folklore art and its inexhaustible heritage to collect traditions and rituals inherited from our ancestors, rework them in modern styles, bring them to the stage and show them to the people. Through the study and interpretation of Surkhandarya folklore performances, young people are brought up in the spirit of respect for our ancient customs, customs, national traditions, ancient songs and tunes, respect for our national values, and learn our national music art deeply and perfectly.

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