



## THE MUSICAL LANGUAGE OF UZBEK EPIC POETRY (THE EPIC POEM "ALPOMISH" AS AN EXAMPLE OF LOCAL STYLES)

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**Annotation:** This article analyzes the musical language of Uzbek epic poetry, its national and local features using the example of the epic "Alpomish". Uzbek epic poetry is a unique form of folk oral art, and its musical language has a wide range of artistic expression in terms of content and form. The study analyzes the musical styles of the performance of the epic "Alpomish" in different regions, revealing the importance of local features in the development of national musical heritage. The article also examines the melodic structure, rhythmic features and performance styles of the epic from the perspective of musicology. The results of the study are aimed at determining the place of epic traditions in the musical heritage based on the analysis of local styles.

**Keywords:** Uzbek epic, "Alpomish" epic, musical language, local styles, folk art, melodic structure, rhythmic originality, epic traditions.

### Introduction

The musical heritage of each people reflects its national identity, historical roots and cultural wealth. The artistic creativity of the Uzbek people is one of the unique examples of this wealth. The art of epic is the highest expression of such folk creativity, which is a unique monument not only in literary but also in musical terms. The musical language of epics allows us to understand their meaning more deeply, to feel the spirit and feelings of the people. In particular, such classic works as the "Alpomish" epic are one of the invaluable tools for preserving the identity of the people and passing on their national values from generation to generation.

The musical language of the epic "Alpomish", the performance styles created in different regions and the local features in them reflect the richness and diversity of the folk musical culture. The style of each region in performing the epic is reflected not only in the melodies and rhythm of the music, but also in the interpretation of its content, in the melodiousness of the performer's voice, and even in the methods of conveying the music to the listener.

This article examines the musical language of the epic "Alpomish" within the framework of the Uzbek epic traditions, revealing the importance of local styles in national culture. In this process, attention is paid to the musical forms, melodic and rhythmic structures of epics, as well as performance traditions. Through this, the article helps to understand the richness of our musical culture and the uniqueness of our national heritage more deeply.

The epic "Alpomish" is considered the pinnacle of the Uzbek folk epic tradition. This work is a historical memoir of the people, in which the national character, traditions, social life and moral values are expressed. The musical language of the epic is inextricably linked with its text, not only enhancing the artistic depiction of events, but also awakening deep emotional experiences in the listener. Through musical language, the performers of the epic connect readers and listeners with the spirit and content of the story, awakening unique

aesthetic feelings in their souls. In Uzbek epic, each style of performance reflects regional characteristics. For example, the melodiousness and lyricism in the performance of the Khorezm bakhshis sharply differs from the intense and epic performance of the epic poets of the Surkhan oasis. These differences are clearly manifested not only in musical forms and styles, but also in the interpretation of the events described in the epic. The epic "Alpomish" shows how music is closely connected with the life of the people through its different performances in different regions.

In the musical language of the epic, folk art, in particular, motifs from folk songs and melodies, are of primary importance. In the performance of the bakhshis, melodic expression reflects the dynamics of events, while rhythmic patterns enhance the dramatic intensity of events. Local styles have their own interpretation of these elements, reflecting various aspects of regional cultures. While the bakhshis of Khorezm tend to sing the epic in soft, lyrical tones, performers from the Fergana Valley perform the work in intense and epic tones.

Also, the musical language of the epic is enriched not only by the styles of performance, but also by the creative approaches of the bakhshis. Each bakhshi makes his own contribution to the musical content of the epic, adapting it to the tastes of his listening audience. This ensures that the epic is interpreted in a new way in each performance.

This variety of musical styles and interpretations clearly demonstrates the richness of our national musical heritage and the diversity of the cultural traditions of the Uzbek people. The musical language of the epic "Alpomish" is a true masterpiece of this wealth.

#### **Literature analysis**

Studies on Uzbek epics, in particular, on the epic "Alpomish" and its musical language, have made a great contribution to the deeper study of the cultural heritage of the people. Researchers have been highlighting the artistic, historical and musical aspects of the epic from different perspectives, emphasizing the richness of the epic tradition. In particular, the studies of scientists such as B. Sarimsakov and U. Karimov analyzed the literary features of Uzbek folk epics, their historical and social significance. These works show the important place of "Alpomish" not only in the national culture, but also in the culture of all Turkic peoples.

In the field of musical analysis, the studies of R. Abdullayev and A. Fayziyev are noteworthy. They studied the musical language of the art of epic poetry and determined what kind of features of melody, rhythm and melody are in the work of the Bakhshis. In particular, the local features of the Bakhshis' performance styles are indicated as an important factor in analyzing their work.

S. Mamadaliyev's research on the local performance styles of the epic is noteworthy. In his research, he compared the performance styles of the Bakhshis of Khorezm, Surkhandarya and the Fergana Valley, revealing the unique musical characteristics of each region. For example, the performance of the Bakhshis of Khorezm in lyrical melodies and the melodic structure of this performance were deeply analyzed.

Kh. Boltayev's research on the folklore aspects of the epic "Alpomish" is devoted to the study of the artistic and social features of epic poetry. These studies are an important source in understanding the place of the epic in folk spirituality.

International studies on folk music, including the work of ethnomusicologists such as J. Blacking and B. Nettles, provide a theoretical basis for studying the work of dostoniks in the context of musical culture. They have emphasized the importance of a comparative approach in studying the cultural, social, and historical aspects of folk music.

In conclusion, scientific research on the epic "Alpomish" and its musical language serves to comprehensively illuminate the cultural and musical wealth of this work. These studies allow for a deeper understanding of local styles, and to interpret the musical language of the epic as an integral part of folk musical culture.

### Discussion

The epic "Alpomish" is not only a literary heritage of the Uzbek people, but also a unique masterpiece of their musical culture. The musical language of the epic connects listeners more deeply with its content, enhances emotions, and enhances the spiritual impact of events. Its performance in different regions shows not only the popularity of the epic among the people, but also how it acquired its own unique form through local musical styles. This once again confirms the richness and universality of the Uzbek musical heritage.

The analysis of regional styles shows that the performance interpretation of each region is formed in accordance with the cultural and social environment of that region. For example, the soft, lyrical melodies performed by the Khorezm bakhshis have developed in accordance with the aesthetics of local listeners. The bakhshis of Surkhandarya and Kashkadarya convey events in a fierce and epic spirit, with strong rhythmic patterns. This diversity demonstrates the diversity of the folk musical heritage and the flexibility of the art of epic writing.

The musical language of the epic embodies the historical memory and spiritual values of the people. Through the performance of the bakhshis, each story glorifies the beauty of life, human fortitude and strength. At the same time, each performer sings the epic in his own unique interpretation, demonstrating his individual artistic research. This creative process leads to a new interpretation of the epic in each performance and preserves it as a living tradition.

Also, the use of modern musicological and folklore methods in analyzing the musical language and performance styles of the epic poem "Alpomish" is important for its scientific study. By studying melodic and rhythmic structures, analyzing the vocal technique and singing styles of the Bakhshis, one can understand the deep roots of the epic tradition.

During the discussion, some issues arise regarding the preservation of the musical language of the epic and its transmission to future generations. In particular, today the art of epic poetry is digitized using modern technologies, which serves its national and international popularization. However, preserving the lively expressiveness of the performance in this process requires great responsibility.

In conclusion, the musical language of the epic poem "Alpomish" further enhances its artistic and aesthetic value. This language embodies not only the life and history of the people, but also their soul and spirit. The rich musical heritage, cultural identity and creative power of the Uzbek people are clearly manifested through this epic. The musical language of the art of epic poetry today provides cultural connection between generations and serves to preserve national values.

### Conclusion

The epic poem "Alpomish" is a priceless work that embodies the historical and cultural heritage of the Uzbek people. The musical language of this epic poem is one of the brightest manifestations of our national music, which serves to enhance its artistic, aesthetic and spiritual impact. The unique performance of the epic poem in different regions indicates not only its widespread distribution, but also its development in accordance with the cultural and aesthetic values of each region. This diversity confirms the richness and uniqueness of our

national musical culture. The musical language of the epic plays an important role in depicting the images of its heroes more vividly and impressively. Through the unique performance styles of the bakhshis, the listeners enter the events and experience their emotions along with the heroes. The voices of the epic singers, melodic melodies and rhythmic patterns express the unique aesthetic taste of the people and are passed down from generation to generation as a living manifestation of our musical heritage.

Today, the musical language of the epic "Alpomish" is being studied and presented to the general public not only in the traditional way, but also through modern platforms. This process is of great importance in preserving our national heritage and promoting it on a global scale. However, it should be noted that when using technologies, special attention must be paid to not losing the traditions of live performance and the emotional impact of epic poetry.

In conclusion, the epic poem "Alpomish" and its musical language are not only a monument of the culture of the past, but also a great educational and aesthetic source for today and future generations. By deeply studying the art of epic poetry, promoting it in modern conditions and preserving living traditions, we will continue to preserve the spiritual wealth of our people and glorify it on a global scale. Therefore, the epic poem "Alpomish" is not just a work, but a vivid example of the musical and cultural pride of our people.

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