



## THE SOUND OF THE DRUM

Abdurahim Sulonov

Gulistan State University

Associate professor of the Faculty of art studies t.h.

<https://doi.org/10.5281/zenodo.7798437>

Annotation: on this land in which we live, ne-ne did not live and create our great ancestors, nor did ne-ne create and discover discoveries in their activities, nor did they share their name to tamadduni with the gilded harfs. The arts of bakhshianism and sagas have also reached our days, because they are the creators of these allusions. Resolution 304, adopted on April 26, 2018, "on measures to further develop and improve the art of happiness and Epic", outlined the issues of developing these two collective performing arts, our national value, establishing work to promote the general public and instilling in the youth consciousness as the immortal heritage of our people.

Keywords: heritage, epic, daembira, Bakhshis, folk oral creativity, schools of bakhshism and epic.

The cultural and spiritual heritage of the Uzbek people is so rich and prolific that we can give dozens, hundreds of examples of this from our written literature, samples of folk oral creativity, created in the genre of just one epic. The epics from the masterpieces of folk oral creativity, such as "Alpomish", "Gooroglu", "birth of Gooroglu", "Princess cunning", "Ravshan", "Kuntuğmish", "Rustamkhan", "Asik Gharib and Shahsanam", "Intizor and Nurali", which were sung by our great-grandfathers thousands of years ago, have been bringing a deep place from the heart of our glue for centuries. These epics were delivered to us until today, and among el - yurt-yurt, kentma-kent, village-by-village, ovulma-ovul wandered, "wandering" the drum of his hand, the wonderful talent who spread the heart of el-Ulus, who listened, the lucky ones who could recite the folk epics literally by heart. The Bakhshi are actually artists who have learned Special saga secrets from their mentors.

In the resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated April 26, 2018 No. 304 "on measures for further development and improvement of the art of bakhshism and Saga", it is said:

"At the moment, there is a need to carry out many more measures on the history of the art of bakhshism and epics, the perfect study of the work of Bakhshis and epics, fundamental research in this regard, the collection of monuments of folk oral creativity, publication".

The XVI session of the Intergovernmental Committee for the protection of intangible cultural heritage of UNESCO was held in Paris. The proposal of the delegate of Uzbekistan, who took part in his work, to include in the representative list of the intangible cultural heritage of mankind "the art of happiness", was also put to the vote and unanimously approved.

This unique intangible cultural heritage, which complies with all the criteria for inclusion in the UNESCO list, is present on Earth in rare Nations, and has been preserved and reached until US for several thousand years. This decision of UNESCO has received the highest recognition of the art of bakhshism on a global scale.

In 2018, by the decision of President Shavkat Mirziyoev, International bakhshi festivals in Nukus and Termez were held at a high level and were one of the major cultural events in Uzbekistan's life. The inclusion of the art of happiness in the representative list of World Intangible Cultural Heritage has been a significant event for the international community. In turn, this decision will have to act in the preservation and development of bakhshishism, henceforth giving the hand to UNESCO with Uzbekistan. Now the concept of "the art of happiness" is widely promoted all over the world through UNESCO. Now this culture does not disappear, but, on the contrary, develops.

UNESCO Bakhshi has long been singing from the samples of Uzbek folk oral creativity and has been known to our people as a narrator, Bakhshi –poet. It is a long time to mention the schools of the epic, bakhshism, which have made a name in our country. According to professor Tora Mirzaev, doctor of philological Sciences, the performance of heroic epics in the bulgur epic was more feasible. Representatives of the bulgur School of lore followed Jumanbulbul son, Fozil Comrade son, (XIX), Poolkan poet, son of Islamic poet, major representatives of the Khwarezm epic school: Suyav Bakhshi (XIX), Jumanazar Bakhshi, Ahmad Bakhshi, the son of Matnazar Jabbar, child Bakhshi, and the Bakhshi who made a name among several other peoples.

According to Tora Mirzaev, "the tradition of singing The Epic in Uzbek Epic has developed in three directions in ancient times. First, in Uzbek-Laqaq epic schools living in Bulungur, Qurban, Shahrissabz, Qamay, Narpay, Sherabad, southern Tajikistan, the dolmbira chertib was performed in solo, horn voice. Secondly, in Khwarezm, tor, dutor, gijjak, garmon, ilamon, qoshay, the circle is performed in an open voice, sometimes solo, sometimes in pairs. In the Khorezm School of Saga, The work differs from other epic traditions in that it is performed in an open voice, and not in an inner horn sound. Thirdly, in the Fergana Valley, dutor is said in an open voice in his court. Obviously, a common way of execution in Uzbek Epic is to say the epic in the Strait under the guidance of daembira".

In the hands of the Bakhshi there is an instrument sound, which is played like a nightingale. The name of this sound is called "Drum". The name is also resonant like itself. The fiery performances of the Bakhshi cannot be imagined without the mungly voice of this instrument. For the rest of their lives, the Bakhshi do not put this instrument from sira's hands, whether on the road or in the lake or in the desert. Daembira is a constant companion, a confidant, a dildo, a companion and a hermit. There are different views on the appearance of daffodils. While some experts say that the instrument is "a different view of the drum in our sister Kazakh and Kyrgyz brothers", others say that ayro points. Professor Abdurauf Fitrat's book "Uzbek classical music and its history" gives these points:

"Among the peoples of Central Asia, there is an instrument called "doonbra". It self is smaller than our dutar today, its curtains are also less. There is no doubt that "Tunbur", "tunbura", "doonbra" are just one word. Relying on this information, it cannot be wrong if it is judged that the "tanbur" - "tunbura", whose existence was reported from the old, is the same thing or something similar to this day's "doonbra", that is, this day is a two-strung, primitive form of our tanbur". It is clear from these thoughts that the word tanbur is a modified form of the drum instrument, which we all know today.

In order to ensure the implementation of resolution PD - 4320 of May 14, 2019 "on measures for the further development of the art of bakhshism" of the president of the Republic of Uzbekistan, to preserve the ancient heritage of our national art and culture, to support the

creative potential of youth in the direction of bakhshism, to support their aspirations in every possible way and to.

In particular:

- Establishment of a specialized Republican boarding school for the arts of bakhshism on the basis of the bakhshism school in Termez;
  - support the activities of masters who produce musical instruments for Bakhshi (such as drum, sibizgh, thirsty, neighbor, Thunder, beam, Ram), provide space for workshops, provide special wood and metal products;
  - Bakhshi-notating melodies of works performed by poet, zhirov and streamers;
  - inclusion of bakhshiqi art, an example of the great and unique art of the Uzbek people, in the representative list of UNESCO's intangible cultural heritage of humanity;
- All the cases envisaged in the decision were positively resolved today.

In the years of independence, the art of bakhshianism, the creativity of the people's Bakhshis seemed to have entered the path of development for some time. From the times when the nationwide holiday "Navruz" began to be widely celebrated in our country, that is, in the 90y of the last century, samples of folk oral creativity, folk performance art and bakhshiqi gradually began to show their height. Many of our Bakhshis were lucky enough to show their creativity on television at concert events of the Navruz holiday celebrations on a nationwide scale. Got to know our glue, got into the mouth. Several of them were awarded the honorary title "people's Bakhshis of Uzbekistan" by our.

Bakhshi art developed mainly in Samarkand, Surkhandarya, Kashkadarya, Navoi regions of the republic, that is, known for their way of performing and their style, had their own bakhshiqi schools, while in Karakalpakstan and Khorezm regions, the performance of the saga was popular. At the Uzbek National Institute of musical arts named after academician Yunus Rajabiy, talented student youth in the fields of bakhshism and epic studies the masterpieces of our national art. In the following years, representatives of the regions of Jizzakh, Syrdarya and Tashkent will also delight all lovers of national bakhshiqi art with their performances at various festive events.

The people's poet of Uzbekistan, Torah Suleiman, with his Bakhshiyya poems and epics, took a deep place in the hearts of the shinavans of Uzbek folk art. Little should be found of a reader who did not enjoy reading The Epic and poems of the poet, such as "Ergash Jumanbulbul el kezadi", "the child tebratar the world", "wandering", "Yovqochdi", "Gulijan". In the Syrdarya region, the Bakhshis, whose father and child Gulmurodovs continue the art of bakhshianism, are distinguished. Saidahmad Bakhshi Gulmurodov, who lived and created in the Gulistan district, is remembered very well by representatives of the older generation in the Syrdarya and Tashkent regions. Bakhshi spread a lot of circles singing the epics "Gooroglu", "Alpomish". Now Saidmurod Gulmurod, the child of Saidahmad Bakhshi, and his grandchildren Dilmurod, and Elmurods are performing these examples of collective art at all festive events in the region and the Republic, at the celebrations of independence and national holidays "Navruz". Bola Bakhshi Abdullaev, Shoberdi Boltaev, Boborayim Mamatmurodov, Abdunazar Poyonov, black Bakhshi Umirov, Shomurod Togaev, Qadir Bakhshi Rahimov are now joined by Bakhshis of navqiron Syrdarya region. In children's music and art schools, bakhshiqi directions are operating. Master Bakhshi-Hafiz are diligently teaching the young generation the secrets of this unique art, an example of our national values. In a word, today in the new Uzbekistan, the art of bakhshism lives its new, second life.



### References:

- 1.Ўзбекистон Республикаси Президентининг «Бахшичилик санъатини янада ривожлантириш чора-тадбирлари тўғрисида» 2019 йил 14 майдаги ПҚ-4320-сон қарори.
- 2.Абдурауф Фитрат. “Ўзбек мумтоз мусиқаси ва унинг тарихи”.
- 3.Турсунали Қўзиев. “Бахшичилик санъати – умуминсоний қадрият”.
- 4.Х.З.Жаксимуратова, Н.А.Шерназарова. “Бахшичилик санъати” Ажиниёз номидаги НДПИ Педагогика факультети., Мусиқий таълим кафедраси.

