

THE ART OF GIVING AND ITS PLACE IN TODAY'S MUSIC-CULTURAL LIFE

Toshmatova Kumush Aliboy qizi

Yashnabad district of Tashkent city

Teacher of the 149th general education school

Abstract: This article talks about the art of *bakshilik*, one of the genres of Uzbek folk music, and its place and importance in today's musical and cultural life. Also, the article describes the attention paid to the art of singing, its development trends, the formation of epics and other similar information on modern compositional art.

Key words: Epic, the art of giving, *Boysun spring*, *Stranger in love*, imagination, oral creativity, folklore work.

The Uzbek folk music heritage has rich traditions and is distinguished from other nations by its folk tunes, songs and *lapars*. The epic tracks, which have influenced all musical fields, have their own solidity and performance aspects. Epics, as a rule, are formed in the practice of performance of nomadic and settled peoples in ancient times. This is also a form of artistic creativity. Epics are oral (and later written) creations of the people that tell about history. Epic performance is very popular in *Khorezm*, and accordingly, its performers have their own positions among the people. They are honored by the people and are called "*bakhshi*" due to their many characteristics.

It is known that each region has a local colloquial language, which contains lexical units that cannot be expressed in the literary language. A song sung in that dialect, a sung epic gives pleasure to people. The popularity of *Bakhshi* and *Khalfa* among the masses is also closely related to this issue.

Decree of the President of the Republic of Uzbekistan No. PD-3990 of November 1, 2018 "On holding the International Festival of the Art of Giving", No. PD-4320 of May 14, 2019 "Measures for further development of the art of giving" the decisions of the Cabinet of Ministers of the Republic of Uzbekistan dated April 24, 2018 CD-304 "On measures to further develop and improve the art of philanthropy and epic" and related to this activity this article serves to a certain extent the implementation of tasks defined in other regulatory legal documents. Among these, a number of innovations are taking place in the cultural life of the independent Uzbek people. In particular, the establishment of the title of "People's gift of Uzbekistan" and the holding of the "*Boysun Spring*" holidays serve as a unique bridge connecting the past and the present of the Uzbek people. [1; 32.]

The Uzbek people love singing, and at the same time, they are also masters of the art of dancing. *Bakhshis* focus on catchy tunes and songs when singing epics. The epic ends with a dance.

Of course, every work, especially stage works, is created taking into account the demand of the audience - fans. "Oshiq G'arib and Shohsanam", "Tohir and Zuhra", "Farhod and Shirin", "Arshin Mololon", the performances rich in songs, tunes and dances were valuable. Contemporary dramatists continued that tradition.

There are many Bakhshis who have given gifts in the performance of epics. Jumanazar bakshi, Bola bakshi are among them. Bola Bakhsh is the famous performer of the epic with his name Qurbannazar Abdullayev. [2; 65.]

The role of Bola Bakhshi in the formation of epics in modern composition is incomparable. First of all, the songs he created, as well as the works of his student Komiljon Otaniyozov, which are typical of epic paths, are a clear proof of this. Folklore is the basis of speech art. At the same time, folklore works are always connected with live performances. Therefore, fairy tales, songs, epics, and a number of other works of oral creativity are examples of syncretic art during performance.

The word syncretic means to unite, to mix, to mix. When the epic is sung, music, words, and performing arts mix and harmonize. That is, he sings a story in a pleasant voice as a singer, playing a dulcimer. And the epic consists of text - words, and because it is performed on a musical instrument, it becomes a song and a musician. At the same time, the events of the saga are narrated with sound recording - stage art - acting skills. [6; 87-89.]

As a result, a sample of syncretic art is created (we will tell you more about it in the next topics). Also, dancing and stage actions are performed during the performance of songs or works related to folk drama. Therefore, as the basis of the performed asam is based on words, we cannot imagine its presentation to the audience without connection with other forms of art. So, we can say that most of the art forms that have become complicated today appeared, formed, developed during the initial stage of performing works of folk art, and later became their own art form. we will not make such a big mistake.

The tradition of Khorezm's epic has also been preserved almost completely. Khorezm bakhshis play the tune "Alikambar" to the audience before performing the epic. After that, the story begins. If the Bakhshis of Kashkadarya, Surkhandarya and the surrounding areas sing epics to the accompaniment of drums, the Bakhshis of Gurlan, Khiva, Urganch sing epics with open voices. We want to say that the tradition of performing works of folk art, in general, lives in the regions of our country, mainly in its previous form. [7; 47-53.]

During the folklore expedition, I asked the singing mothers to record the text of the dirge, and they did not want the neighbors to gather in confusion at the place where the song was being sung, and they refused to sing the dirge. We have witnessed several times that this situation remains today. Thus, the performance tradition of works of oral creativity is still an area that requires repeated study.

Uzbek television and radio have organized interviews and shows with the participation of folk singers several times, but not a single one of them was carried out without a track and rehearsal. As it turned out, Bakhshi felt free among ordinary listeners. As soon as the microphone is presented, the performer's mental state changes when the camera focuses on him. This situation is clearly visible even in the famous Bola Bakhshi, Kadir Sozchi, Boltaboy Bakhsh, Chori Bakhsh. Therefore, oral performance, performance in a natural state has a special place in the composition of the work. [8; 345.]

Since we did not have the opportunity to deal with expert storytellers in the following years, we are unable to make any valid opinion about the sharp difference between the oral performance of this genre and the reading of the text. But if we take into account the pronunciation of sound in oral performance, the logical emphasis given to some words, the behavior of the performer, the advantage of oral creativity in oral performance is still clearly demonstrated.

The retelling performer considers himself free from the need to repeat every word and sentence unchanged, as he has heard the asami orally and performs it orally. As a result, the content, idea, and description of the characters of the asa are mainly preserved, and the new performer will have the opportunity to express his personal life observations and the conclusion of his experiences in his work.

LITERATURE

1. A. Phytrate. Uzbek classical music and its history. - Т., 1993. 87 p.
2. Ibrohimov O. O'zbek xalq musiqa ijodi. – Toshkent. Metodik tavsiyalar, 1994.
3. Z. Oripov. Eastern musical source studies. - Т., 2008. 212 p.
4. В. Матыкубов. Tales of the epic. - Т., 2009. 343 p.
5. S. Begmatov. The art of courtship. - Т., 2007. 123 p.
6. Юлдошев, У. Ю. (2020). РОЛЬ АРТИКУЛЯЦИИ В ПРОЦЕССЕ ИЗУЧЕНИЕ МАКОМА. In АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ И ОБРАЗОВАНИЯ (pp. 87-89).
7. Юлдошев, У. Ю. (2019). Муסיқа уқитувчиси мутахассислигининг замонавий модели ва профессиограммаси. Современное образование (Узбекистан), (9 (82)), 47-53.
8. Yuldoshev, U. (2023). EFFECTIVENESS OF SPIRITUAL AND ETHICAL EDUCATION OF STUDENTS THROUGH CULTURAL AND ARTISTIC EVENTS. American Journal Of Social Sciences And Humanity Research, 3(12), 342-345.