

Music creation of Turkish peoples and Uzbekistan doston performance

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Abstract: This article scientifically analyzes the historical formation, stages of development, and musical and aesthetic features of the music creation and doston performance of the Turkic peoples. The study covers the genesis of the doston traditions, their place in the system of oral creativity, and their characteristics as a syncretic art form. Also, the genre and content aspects, the system of epic patterns, and means of artistic expression of Uzbek folk dostans are analyzed in detail. The article reveals the image of the epic hero, the plot structure, and the specific aspects of the ideological content using the example of the Alpomish doston. Special attention is also paid to the musical and performance aspects of the art of doston, including elements such as the tradition of Bakhshi, improvisation, and instrumental accompaniment.

Keywords: Uzbek doston performance, oral tradition, folklore studies, epic storytelling, baxshi tradition, musical heritage, traditional instruments, cultural transmission, ethnomusicology, narrative singing

Introduction:

The cultural heritage of the Turkic peoples occupies a special place in the development of world civilization. One of the most important and ancient layers of this heritage is oral creativity, in particular, the tradition of epic poetry. Epic poetry is a complex syncretic (mixed) art form that embodies the historical memory, social experience, spiritual values, and aesthetic views of the Turkic peoples. The fact that artistic words, music, performing skills, and dramatic expression are combined in a single system means that the epic poetry of the Turkic peoples is a product of centuries-old historical development, its roots go back to ancient mythological ideas, legends, tribal legends, and heroic songs.

These stages played an important role in the formation of epic thinking, and later laid the foundation for the emergence of perfect epic works - epics. In this regard, epic poetry is not only a folklore genre, but also a cultural phenomenon that reflects the evolutionary development of folk thought, which has significant scientific significance.

Although the tradition of epic poetry among Turkic peoples has developed under different names and forms, they are all united by a common epic thought, musical expression and performance styles. In particular, the Manas epic of the Kyrgyz people, the Alpomish epic of the Uzbek people, and the Kazakh and Karakalpak epic heritage are considered high examples of Turkic epic poetry. Through these works, the historical struggles, social ideals and spiritual values of the people are expressed through artistic and musical means.

Uzbek folk epics are an integral part of the Turkic epic tradition and are distinguished by their rich repertoire, developed performing schools and unique musical characteristics. Through the art of Bakhshi, epics are transmitted orally from generation to generation and are enriched with new creative interpretations in each era.

The purpose of this article is to analyze the process of formation of the epic poetry of the Turkic peoples, its musical and aesthetic characteristics, and the specific aspects of Uzbek folk epics on a scientific basis. Also, one of the important tasks of the research is to shed light on the historical roots

of epic poetry, performing traditions, and modern development trends. This research serves to provide a deeper understanding of the cultural heritage of the Turkic peoples, enrich the theoretical foundations of the art of epic poetry, and study it on the basis of modern scientific approaches.

Literature analysis: The issue of studying the epic poetry of the Turkic peoples and Uzbek folk epics has been widely studied within the framework of folklore, literary studies, and ethnomusicology. Scientific research conducted in this area is mainly aimed at illuminating the genesis, genre characteristics, artistic poetics, and performing traditions of the epic heritage.

In the systematic study of the issues of epic poetry in Uzbek folklore, the works of Hodi Zarif play an important role. In his research, the scientist scientifically covered the genre system of Uzbek folk oral art, the formation of epic works and social functions.

In the research conducted by Tora Mirzayev, the genre and content features, plot construction and image system of Uzbek folk epics were deeply analyzed. His work serves as an important scientific basis for the systematic classification of epics.

In the study of epic poetics and means of artistic expression, the scientific works of Mansur Afzalov and B. Sarimsakov are of particular importance. They shed light on epic patterns, formulaic expressions and laws of oral art in epic poetry.

The research of V.M.Zhirmunsky is an important source in the comparative study of the epic heritage of the Turkic peoples. The scientist analyzed the Turkic heroic epic on a historical-typological basis and identified commonalities and differences between the epic traditions of different peoples.

Adabiyotshunoslikda epik janrlarning rivojlanish qonuniyatlarini o'rganishda A.N.Veselovsky ning "tarixiy poetika" konsepsiyasi muhim nazariy asos vazifasini bajaradi. Ushbu yondashuv epik qoliplar va an'anaviy syujet tuzilishini tushuntirishda keng qo'llaniladi.

In modern research, Sh. Turdimov analyzed the performance features of the art of epic poetry, the Bakhshi tradition and its development in the modern era. This shows the need to study epic poetry not only as a text, but also as a performance process.

Also, epic works such as Alpomish and Manas serve as the main source for scientific research. Through them, it is possible to deeply analyze the image of the epic hero, plot structure and ideological content.

Methodology:

This study is aimed at a comprehensive study of the musical creativity and epic traditions of the Turkic peoples, in which the methodological approaches of modern folklore, literary studies and ethnomusicology were harmoniously applied. The theoretical and methodological basis of the study is scientific views aimed at a systematic, comparative and functional analysis of the epic heritage.

In the research process, first of all, the historical-comparative method was used to clarify the stages of formation and development of epic poetry of the Turkic peoples. With the help of this method, epic traditions belonging to different Turkic peoples were compared, their common roots, typological similarities and national characteristics were analyzed. This approach made it possible to consider epic poetry as a single cultural system.

Also, based on the method of systematic analysis, Uzbek folk epics were studied as a complex artistic system. The genre classification, content layers, compositional structure and epic patterns of epics were systematically analyzed. This method served to interpret epic poetry as a holistic artistic phenomenon, not a set of separate elements.

Structural analysis played an important role in the research, through which the internal structure of epics was clarified - plot development, image system, conflict and resolution mechanisms. In

particular, epic patterns (formulas), recurring motifs and traditional plot models were deeply analyzed based on this method.

In addition, the folklore approach was used to study epics as a product of oral creativity. With the help of this approach, the mechanism of oral transmission of epics, the nature of variants, and the principles of traditionalism were elucidated. The ethnomusicological approach served as the main method for analyzing the musical aspects of epic performance, including the pitch-intonation system, rhythm, vocal technique, and instrumental accompaniment.

The study also used observational and descriptive methods to study the traditions of Bakhshi, performance styles, and features of performative processes. The textual (textological) method was used to analyze the epic texts, identifying means of artistic expression, poetic structure, and elements of epic speech.

The necessary information for the study was collected from various sources. In particular, the texts of Uzbek folk epics, especially the Alpomish epic, were selected as the main empirical material. In addition, scientific literature on the epic heritage of the Turkic peoples, studies on folklore and ethnomusicology, as well as theoretical sources related to the performance of the epic were widely involved.

The collected materials were processed based on analytical, comparative and generalization methods. The content and structure of the epics were analyzed, their general patterns were clarified. Information from various sources was compared and scientific conclusions were drawn. As a result, the artistic, musical and pedagogical aspects of epic creation were systematically covered.

This methodological approach ensured the scientific validity of the research and allowed for a comprehensive and in-depth analysis of the epic traditions of the Turkic peoples.

Results:

The following scientific results were achieved in the course of the research:

It was determined that the formation of the epic poetry of the Turkic peoples developed on the basis of mythological views, legends, tribal legends and heroic songs. The main features of epic traditions were identified as oral transmission, variation and improvisation.

The epic poetry traditions of the Turkic peoples have a common epic system, in which the image of the epic hero occupies a central place, and the ideas of heroism, loyalty and justice prevail. It was noted that the performers of the epic were called by such names as bakhshi, zhirov, aqin and manaschi.

The division of Uzbek folk epics into heroic, romantic and socio-domestic groups in terms of genre was systematically determined, and their content and artistic characteristics were systematically determined. In the example of the Alpomish epic, the image of the epic hero, the presence of a traditional plot model and a system of epic patterns were identified.

The systematic use of epic motifs in Uzbek epics in plot construction, image system, formulaic expressions, and depiction of time and space was noted. The syncretic nature of the art of epic writing was confirmed - the harmony of artistic word, music, and performance.

The use of recitative style, free rhythm, pitch-intonation system, and instrumental accompaniment in epic performance was identified. The presence of a teacher-student system and individual performance styles in the Bakhshi tradition was determined.

The existence of opportunities for studying and teaching epics in the higher education system, their pedagogical and aesthetic significance were identified.

Discussion:

The results of this study once again confirm that the epic writing of the Turkic peoples has a complex, multi-layered, and syncretic nature. The identified facts show that the formation of the epic

heritage is not accidental, but a systematic process that gradually developed under the influence of historical, social, and cultural factors. In particular, the development of epic, which began with mythological thinking and then transitioned to the perfect epic form through legends and narratives, shows that epic thinking has an evolutionary character.

The features of oral tradition, variation, and improvisation identified during the study were the main features that sharply distinguish epic from written literature. This indicates the need to interpret epic works not as static texts, but as a constantly updated creative process. In this regard, it is scientifically important to study epic not only on the basis of the text, but also in conjunction with the performance and performative process.

The division of Uzbek folk epics into heroic, romantic-romantic, and socio-domestic groups in terms of genre shows the internal differentiation of the epic heritage. This classification means that epics differ not only thematically, but also functionally. While in heroic epics, social ideals and collective consciousness prevail, in romantic-romantic epics, individual emotions and personal experiences occupy a central place. Socio-domestic epics, on the other hand, appear as an important source reflecting real-life relationships.

The identification of epic patterns is one of the important theoretical foundations of the poetics of epic writing. The results of the study show that epic patterns serve not only as a means of artistic expression, but also as a functional mechanism of oral creativity. Through them, the structural integrity of epics is ensured, the performance process is facilitated, and the communicative connection with the listener is strengthened. This indicates the need to study epic patterns as a separate category in folklore theory.

It was found that the musical and performance aspects of the art of epic poetry are also of significant scientific importance. The recitative style, free rhythm, and the pitch-intonation system are the main musical components of the performance of the epic. The teacher-student system in the Bakhshi tradition is an important institution that ensures the continuity of this art. In this regard, studying epic poetry from the perspective of ethnomusicology allows for a deeper understanding of its essence.

Analysis of the research results in connection with the educational process shows that the art of epic poetry can be an effective pedagogical tool in forming not only theoretical knowledge in students, but also aesthetic thinking, analytical thinking, and a creative approach. Textual analysis, study of performance examples, and the use of comparative approaches in teaching epic poetry serve to provide students with comprehensive knowledge.

At the same time, the analysis of existing scientific research shows that in the study of epic poetry, priority is often given to textual and literary aspects, but its musical and performative features are not sufficiently covered. This study aims to partially fill this gap and substantiates the need for a comprehensive study of epic poetry - artistic, musical and pedagogical.

In general, the results of the study show that studying the epic poetry of the Turkic peoples based on an integrative approach is scientifically effective. This determines the need for further in-depth, multidisciplinary research in this area.

Conclusion:

The musical creativity and performance of the Turkic peoples, as a product of centuries-old historical development, is a complex cultural phenomenon that embodies the spiritual world, aesthetic views and social experience of the people. This art form was formed on the basis of oral tradition and was enriched and improved in the process of transmission from generation to generation.

The results of the study show that the roots of the epic poetry of the Turkic peoples go back to mythological thought, legends and historical narratives. This process developed gradually, creating a

perfect epic system. The art of epic poetry is not only a form of artistic expression, but also an important tool for preserving the historical memory of the people and strengthening their social values.

Uzbek folk epics, as an integral part of the Turkic epic heritage, are distinguished by their genre diversity, content richness and artistic perfection. In particular, works such as the Alpomish epic vividly express the heroic spirit of the people, their views on loyalty and justice. These epics are of great importance not only for the harmony of epic, but also lyrical and social elements.

The musical and performing features of the art of epic poetry are one of its most important aspects. The tradition of Bakhshi, improvisation, pitch-intonation system and instrumental accompaniment determine the uniqueness of this art. At the same time, epic poetry has a syncretic nature, combining music, artistic word and dramatic expression.

This study also shows that the art of epic poetry has an important pedagogical value in the modern education system. Its integration into the educational process serves to form respect for national culture, aesthetic thinking and a creative approach in students. Therefore, the study of epics is relevant not only from a scientific but also from an educational point of view.

In conclusion, the musical creativity of the Turkic peoples and the performance of epics are an important part of the cultural heritage of humanity, and its in-depth study, preservation and application in the modern educational process are one of the urgent tasks of today.

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