

THE IMPORTANCE OF SPEECH IN BAKHSHI

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Abstract: *An artist who sings, recites, and transmits songs and epics from generation to generation. The word bakhshi is sometimes used in the sense of shaman. While performing Bakhshi mainly sing the epics they learned from their teacher exactly with minor changes, creative Bakhshi create their own versions of epics based on the oral epic tradition, and even create new epics based on them. Such Bakhshi are also called poets. For example, Ergash poet, Fazil poet, Polkan poet, Abdullah poet, Khidir poet and other Bakhshi sing epics and songs to the accompaniment of instruments such as the qobiz, dombi-ra, and dutar. The Khorezm Bakhshi perform epics mainly with the dutar, and partly with the tor, accompanied by singers on the gijjak and bolamo. Strict rules and regulations were observed in singing epics and training disciples (see also Epics);*

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The art of bakshi is one of the unique spiritual values of the fraternal peoples of Central Asia, including Uzbekistan, bordering on it. Indeed, the social bonds of solidarity of many nations and ethnic groups living in our country are strengthened by these values. After all, each bakshi preserved the traditions of the past in his memory, passed them on to generations, and this social tradition was enriched and renewed each time in the process of performance. Another notable feature of the art of Bakhshi is the traditions of mentorship and discipleship, ancestors and descendants, inheritance and succession, the connection between yesterday and

today, today and tomorrow, and the qualities of mutual alliance of fraternal peoples. In particular, the unique friendship and neighborly ties between the Uzbek and Tajik peoples, which have been intertwined in the process of historical development, are still being strengthened today, which is evidence that these peoples have long been united and perfected through folk oral creativity. The traditional musical culture of the art of Bakhshi is also rich and diverse, consisting of several regional Bakhshi styles. However, the creative traditions of the Uzbek and Tajik peoples, who have lived side by side in the Sughd region, have mixed together, and both fraternal peoples have worked hard in Bakhshi creativity. Examples of household and ritual songs are an expression of the unity of Uzbek and Tajik. As Bakhshiism grew, the tradition of master-student arose, and the epics about the bravery of the people's favorite heroes became widespread among the Uzbek, Tajik, Kazakh, Turkmen, Karakalpak, Tatar, Azerbaijani, Georgian, and Turkish peoples, becoming a collective art of creativity that connects hearts.

According to Sharafiddin Ali Yazdi, during the reign of Amir Temur (1370–1405), the name of the chief bakhshi, Davlatshah Bakhshi [1], and in the “Akbarname” the name of Mir Bakhshi is mentioned, while in the work “Hibat ul-haqoyiq” by Ahmad Yugnaki, the singers of truth are described as:

Qani amri ma“ruf, qani yaxshilar?

Qani haqni aytgan haqgo,,y baxshilar? [2]

Also, in rare examples of the literary heritage of a number of Eastern peoples, “bakhshi” are recognized as secretaries in the Chigatai ulus, the Golden Horde, the Kazan and Crimean khanates, senior officials who carried out accounting work for military units in the Babirya state and paid them salaries, and people who kept accounts of funds (expenses) in the construction of administrative buildings in the Bukhara emirate. Bakhshiism Another notable feature of the art is that it celebrates the traditions of master and discipleship, ancestors and descendants, inheritance and

succession, the interconnectedness of yesterday and today, today and tomorrow, and the qualities of mutual alliance between fraternal peoples.

It is known that the study of the oral folklore of southern Uzbekistan began in 1929 and was first conducted by the folklorist H. Zarifov, who identified highly skilled bakhshis such as Chirakchilik Baysar, Rajab bakhshis, Kitoblik poet Abdullah Nurali o'g'li, and Boysunlik Kholiyor captain Abdukarim o'g'li, and recorded examples of works in the repertoire[3]. He also showed that the folkloric creativity of the peoples performed by the bakhshis has been honed over the centuries and has acquired a more unified quality. Some forms and manifestations of the "Gorogli" and "Alpomish" epics are also found in the oral folklore of the neighboring Tajiks, for example, the famous orientalist I.S. Braginsky (1905–1989) The epic poem "Gorogali" was written by a Tajik Bakhshi named Kurban Safar in 1933–35 [4]. In addition, another unique example of a Bakhshi epic poem is the collected text of the epic poem "Yozi bilan Zebo" published by O. Sobirov in the late 70s and early 80s of the 20th century [5]. It can be seen that the versions popularized in the villages of the Kashkadarya and Surkhandarya oases, the Fergana Valley, the Ozgan, Aravon, and Alabuqa districts of the Osh region of Kyrgyzstan, the Turkestan suburbs of Kazakhstan, and the suburbs of southern Tajikistan contain information about the social lifestyle of cattle breeders, farmers, and gardeners [6], which has served to strengthen harmony and solidarity between fraternal nations since ancient times.

The epic poem "Yozi bilan Zebo" is considered one of the masterpieces of Uzbek folk art, and despite its many variants and wide distribution, it has a special value as a beautiful expression of unity, harmony, love and loyalty between fraternal nations. Also, in the summer of 1975, recorded by Razzaq bakhshi Qazoqbayev, a resident of Yangikurgan district of Namangan region, in the phrase "Neni aytay?":

*Kel, Zebojon, Yozi tomoshasiga,
Zeboman Kal Yozidan aytaymi?*

It is noteworthy that this epic poem was performed not only by Uzbek and Tajik, but also by bakhshis of different nationalities, as mentioned in O. Sobirov's work "Yozi bilan Zebo".

In conclusion, we can say that by preserving and preserving these values, which have historically been in harmony with the creativity of fraternal peoples, and by developing them in a worthy manner for future generations, we can achieve great heights in unity and consensus with our brothers and sisters living in our country. Because, as our esteemed President Shavkat Mirziyoyev said in his speech at the solemn ceremony dedicated to the opening of the International Bakhshi Art Festival in Surkhandarya, "Bakhshi are not only an echo of the people's past, but also a resounding voice of the present... If we do not all work together today to preserve this unique art, tomorrow, unfortunately, will be too late, future generations and history will not forgive us"[9].

Therefore, at the heart of this emphasis is the future of our independent homeland, its bright future, equality among equals, its place among developed countries, and This shows that he has potential.

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