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THE ROLE OF THE BAKSHI ART IN OUR NATIONAL SPIRITUAL VALUES

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ABSTRACT

This article deals with discussing the role and importance of the art of bakshi in further strengthening and developing the centuries-old national spiritual values of the Uzbek people. Also, a scientific analysis of the importance of large-scale reforms in the country since the early days of independence to further develop the art of bakshi, which is the most unique form of folk art.

KEYWORDS: *Folklore, Bakshi art, Alpomish, Gorogly, National values, Spiritual maturity, Heroic Epics, Education.*

INTRODUCTION

Today, one of the important issues in our country is the formation of a generation of national pride, honor and dignity to comprehensively protect the interests of the nation, people and the state. Only a country that embraces and shares such universal values as humanity, goodness, and integrity can be close and understandable to the peoples of the world and be accepted by the world community. Human freedom, his glory and dignity are the highest values of our society, and these high values are enshrined as the most important aspects in our basic encyclopedia [1.8]. Sh. Mirziyoyev, President of the Republic of Uzbekistan paid special attention to the role of folklore, which is our ancient national values, culture and unique art, in the spiritual development of a harmoniously developed generation. "If we do not work together today to preserve this unique art, tomorrow, unfortunately, , it will be too late, future generations, history will not forgive us." [2].

In particular, we are very pleased that today in our press, radio and television, literature, cinema and theater, in general, the immortal history of our ancestors, who made a great contribution to

human development, is widely covered, and on this basis a sense of pride in their spiritual heritage. And it should be noted with pride that the centuries-old examples of folklore (the art of bakshi) have a special place in the education of the younger generation and the further strengthening of our spiritual values [4.2].

MATERIALS AND METHODS

When we talk about the creation and importance of Uzbek national folklore (folklore, bakshichilik), it is worth noting the views on the creation of this art form and its branches. Folklore - (English) -folklore, folk-folk, lore-knowledge, science, i.e. folk art [5; 47] and includes works created by the people and common among the people (fairy tales, epics, songs, lapar, parables, proverbs, parables, riddles, etc.). When we say folklore, we mean the oldest works of art that are equal to humanity and grew with it, and they have certainly played an important role in the national and spiritual education of the Uzbek people for centuries. Examples of folklore have a special place in the development of patriotic ideas. We have always been accompanied by the heroic people of such a great country as Alpomish, Tomaris, Shirak, Jaloliddin Manguberdi, Temur Malik, who are considered to be the great heroic epics of the Uzbek people. [6; 47] It has also found expression in the history and national customs of our people, in proverbs, songs, fairy tales, epics and other genres. It was customary for the people to call their oral creativity national values. Folklore is called folklore in science. The term was coined in 1846 by the English scientist William Thoms, meaning "folk wisdom" [7; 147]. In fact, folklore means all works of art created by the people.

RESULTS AND DISCUSSIONS

The art of bakshi also has a special role in the oral art of the Uzbek people. The special significance of this type of art is that the role of representatives of folklore (bakhshis and schools of bakhshi art) in the transmission of such a spiritual heritage from generation to generation is great. Through their efforts, our invaluable spiritual heritage has survived to this day, and the younger generation is enjoying it. In particular, if we talk about the history of the Alpomish epic, the role of the Bakhchisarai art in the transmission of the thousand-year-old epic from generation to generation as an example of oral creation (written in 1932 by linguist Khodi Zaripov) is invaluable. Bakhshi and epic words, in essence, are twin words, and just as they are inseparable from each other, these words also complement each other in content. The word bakshi (bakshi) is a Turkish word in dictionaries, meaning coach and teacher, and in general, such interpretations as educator, leader, guide are also embodied in it [8; 69]. The term epic is broad, a voluminous work composed of poetry and prose with a specific semantic system, with a series of protagonists, attention to detail, and coherence of events. This means that the terms bakhshi and doston, or bakhshi and dostonchilik, have a predominant status in the world of applause in the form of bakhshi, which interprets the meanings of the bakhshi and reaches the heart of the people.

We should note that the leading bakhshis and the schools they created played an important role in the good development of the art of bakshi in the Surkhandarya oasis. In particular, in the early twentieth century, schools of bakshichi, such as Sherabad, Boysun, became famous for their style of performance. The fact that the bakshi poets who studied in these schools amazed many listeners with their works testifies to the importance of these bakshi schools [9, 14]. Boysun-Sherabad bakshi school is located in Surkhandarya region: Sherabad, Boysun, Jarkurgan and

Denau districts, Guzar, Dehkanabad districts of Kashkadarya region, Chorshangi district of Turkmenistan, Qabadion and Shartuz districts of Tajikistan. [10; 124] These were Bakhshi Shernazar Berdinazar, popularly known as Sherka bakhshi (1855-1915), who in turn was educated by Kosimkor bakhshi (who lived in the second half of the 19th century), and Kasimkur bakhshi is a student of the poet Bobo bakhshi. Bobo Bakhshi lived and created in the first half of the XIX century. Students of Shernazar Bakhshi: Mardonakul Avliyokul oglu, Ahmad captain, Saodat centurion, Chori centurion, Normurad Shernazar oglu, Jora Eshmirzo oglu, Khudoykul Laqay, Eson Shomurod oglu and others. Khaliyar Abdunazar Karim oglu, a student of the centurion, was born in 1897 in the village of Padang.

The folklorist Hodi Zarif visited Boysun and wrote the epic "Amir fled" from Abdunazar Bakhshi and several other poems in 1929. Umar, the son of the poet Safar, one of the founders of the Boysun-Sherabad school of bakshi, recited about 20 epics and hundreds of poems. The current Sherabad-Boysun bakshi school teachers are the successors of Sherka bakshi, Kholyor bakshi and Umur bakshi. Abdunazar Poyonovs from Munchok village and Shoberdi Bakhshi Boltaev from Khamkon village are among them. Their students Shodmon Egamberdi, Ural Rakhimov, Yuldash Suvonov, Bakhtigul Boboeva [11; 124] also contribute to the development of the art of bakshi. The history of generosity and epic poetry we are talking about, its spiritual foundations, as well as its place in our national values and its historical significance is closely related. Only a country that embraces and shares such universal values as humanity, goodness, and integrity can be close and understandable to the peoples of the world and be accepted by the world community. Only equal, mutually beneficial relations can be established with them. "A person's perception of what nation he or she belongs to is not just an idea, but an emotion. This feeling is embodied in a person in the form of understanding, feeling the history, psyche, current state and characteristics of the nation. If a person does not have national consciousness and pride, it is difficult to imagine that he will understand his national values unless he/she feels that he/she belongs to any nation. As long as nations, national ideologies exist, national relations, national feelings and national values will be preserved [12.59]. Attempting to deprive a nation of national values is the greatest crime before history and humanity.

Values are the wealth of our society, our national pride, and respect for national values is the key to a nation's self-respect. Our national values, formed over thousands of years, together with the cultural and spiritual riches created in the present, accelerate our development and help to ensure ideological and spiritual purification. Therefore, the careful preservation, protection and promotion of values is of great importance both in the life of the individual and in the development of society.

CONCLUSION

In conclusion we can say that above, we have focused only on the main types of values. Values are not limited. Most importantly, one of the most important tasks is to convey the role and important educational value of our national spiritual values in the upbringing of the younger generation.

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