

SPIRITUAL AND CULTURAL HERITAGE OF THE UZBEK PEOPLE

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Abstract: The musical art of the Uzbek people, which occupies an important place in the spiritual culture, dates back to long historical times. Archaeological research conducted in our republic proved that our distant ancestors had a high level of musical art.

Keywords: flute, harp, lute, horn, circle, tanbur, dutor and gijjak, music, culture, musical instruments.



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Introduction

The existence of musical instruments such as flute, pipe-like instrument, flute, harp, lute, horn, circle, tanbur, dutor and gijjak is a clear evidence of the development of this art here. Great thinkers like Farobi, Abu Ali ibn Sina, Abdurrahman Jami, who created works related to the field of music, confirm that they are among the oldest musical peoples of Central Asia, including Uzbekistan.

Music has been formed in our country since time immemorial. Our first written source, Avesta, is an example of this. It is recorded in historical sources that 2.5 thousand years ago Choch artists surprised the Chinese emperors with their music and dances. By the 18th century, the tunes that have been forming in Bukhara for a long time received the name "Shashmaqom" and our tunes, which included more than 25 tunes, were the basis of music and songs during the 6th-10th centuries [1]. In 1882, by the decree of Muhammad Rahim Khan II, the ruler of Khiva, who was an enlightened and wise politician of his time, it was a great educational event. At the beginning of the last century, there was a development of music and singing in the territory of Uzbekistan [2.28].

It is not clear exactly in what period the musical culture was formed in our country. The oldest evidence of musical culture dates back to the 13th century BC. This find is a flute made of animal bone found in a Bronze Age grave in the village of Mominabad, Urgut district, Samarkand region. Its extant length is 4.2 cm, it is polished on the outside, cut crosswise on both sides, and has a diamond-shaped hole in the middle. Other such finds are terracotta figurines of a woman playing the oud dating back to the 1st century BC from Afrosiyab, an ancient site of Samarkand. There are many images of musicians on the walls of the palaces and houses discovered in the ruins of Afrosiyab and Panjikent, which are the ancient places of Samarkand [3.15]. One of them depicts a richly dressed noble woman playing a harp, while another shows a group of musicians. The fact that these wall paintings are presented in an extremely vivid and realistic manner indicates that they were painted by famous painters of their time[4.196].

Surkhan oasis is distinguished by its uniqueness of musical instruments. They can be divided into wind, string and percussion instruments. These instruments were used for calling or imitating animal sounds. Musical instruments were used in hunting, traveling, driving cattle, in prayer and shamanic rituals. Calling instruments were used in wind and percussion. Most of the ancient musical instruments were used as accompaniment in folk songs and epics. In Surkhan, among the tongue-shaped instruments, khanqovuz, among the wood-wind flute-like instruments, wooden, bone and clay flutes, from stringed instruments to drums, and from percussion instruments are widespread [5. 84]. It was also used in shamanic rituals related to exorcism. In particular, the inhabitants of the oasis added to the musical accompaniment the sounds produced by hitting certain attributes (for example, a spoon, a bell, a pebble, a simple stick, etc.) against each other when performing dances.

Methods

One of the most common musical instruments in the oasis is the flute. The flutes were made of reed stalks and wood, and were about 15-20 cm long. Sibizga (sybiziq) is common among shepherds. Made of ordinary reeds and blown. There was also a gajir type of flute, which was more commonly used in the Boisun district of the oasis. Gajir flutes are made from the bone of the desert eagle. More pastoral tunes were played on flutes, which were considered important in cattle breeding. Along with expressing the shepherd's hopes and dreams, the direction of the cattle is determined by the sound of the flute. On this basis, even the animals obeyed the music. Also, the shepherd tells which regions he is in based on the sound of the flute, and a person who brings bread from his back at noon or at the turn of the century finds the shepherd by means of this sound [7].

The flute is made of clay and is made in various shapes, such as sparrow-shaped and cone-shaped. Trumpet is another wind instrument that is widely used among the people of the oasis. The trumpet was used as a solo and ensemble instrument [8.7-11]. Another musical instrument is made of dombira wood (mulberry, apricot, walnut). The strings are made from beef intestines. He made a little "hoarse" sound. Among the musical instruments, kobiz is of special importance. But nowadays the kobiz has disappeared, the same situation applies to the percussion instrument - dap. The dap is shaped like a circle, and the flange is made of apricot or walnut wood. One side is covered with goat skin. There are no rings hanging on the flange. His voice was low and muffled. It is widely used in the "jahr" ceremony, which is held for the purpose of treating the sick.

Another common musical instrument in the oasis is the chanqovuz. Chanqovuz-string-percussion or tongue-like click instrument. It is played more by women. Sometimes men also played. Chankavuz has a round-shoe-shaped shape, and a steel tongue is passed through the middle. The performer presses his teeth with his left hand and moves his tongue with the index finger of his right hand. Sound is created from the movement of the tongue and the blow of air. Until the second half of the last century, there were iron and bone types of chankovuz. Boneless khankavuz is made from a camel rib, a slice is cut from the middle and a string is tied. In the process of playing, by pulling the string, the sound is created by vibrating the string. Wooden khankuz is made of walnut, mulberry and spruce [9. 156-159].

According to the testimonies of older people, girls and women used to gather on the hills during public festivals, for example, in spring. And the whole village was seized by the sound of thirst. The married girl and the sisters of the married girl go up to the hill and sing the song, and the young bride on the other side recognizes the voice of the song, and she also goes to the hill and sings the song of the song. "those who talked" [10.74-77]. According to the testimony of momos, there was never a girl who did not sing before. As much as it is mandatory for girls to learn

embroidery traditions, it is equally mandatory for girls to learn how to play the chankwuz. According to the testimony of the elders, even two or three village girls who are five or six miles apart, divided into groups, and each group went to the hills of their village and played the khanduzuz in a competitive manner [11. 1035-1039].

Results and Discussion

So, the family played the main role in the formation of musical culture, and the first musical education was received in the family. Since men's dombira, women's shanqovuz and dap playing have acquired a traditional essence, parents, brothers and sisters in every family encourage young people to play in these fields, and the primary task of mentoring is the responsibility of adults. was The young "musician" who was born in the family, relatively occupied this field among neighbors and relatives, and showed his musical art in village competitions. In this way, the young teenager perfected his musical skills. Musical instruments, on the one hand, are material things, and on the other hand, they are spiritual wealth. Musical instruments (drum, trumpet, flute, dutor, sibizga, chanqovuz, doira, etc.) prepared for aesthetic needs are widely used in the performance of folk songs, melodies and epics. Musical instruments associated with magical functions (kobiz and dap) Ancient Bactrian Tokharistan, which includes the regions of present-day Surkhandarya region, northern Afghanistan and southern Tajikistan, is one of the highly cultured countries of Central Asia.

Conclusion

For many years, our people have centuries-old traditions, customs and values that have been passed down from generation to generation. These values reflect the long history, social life and way of life of our people. Our nationality is of particular importance among the lapars, epics and thermas that tell these generations about the past of their ancestors. Epics created from the laments of the people's hearts have been serving the spiritual development of mankind for centuries. After all, very rich and ancient traditions of the artistic thinking of our people are embodied in Uzbek folk epics..

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