



THE ROLE OF BAKHSHI EPIC ART IN THE SPIRITUAL EDUCATION OF YOUNG PEOPLE

Azizov Orifjon Ganievich

Senior teacher of Termiz State University

Tursunov Abdurayim Ramazonovich,

Senior teacher of Termiz State University

DISCUSSION

Our scientists estimate that the period of formation of our musical heritage is 4,000 years. For many years, our musical heritage has been formed in two directions, developed in common with each other and formed a musical heritage with its own attractive qualities. Therefore, our rich musical heritage of the Uzbek people, including the musical traditions of the Surkhan ethno-folklore in the direction of the epic, still serves our people as a product of oral creativity. In the process of spiritual growth of our nation, it is the great responsibility of every master and watchmaker to carry out such works as the restoration of our national values, their application in the upbringing of the younger generation. The art of baxshi is a complex psychological-physiological process and is the most active form of moral education of young people. Therefore, in baxshi live human perfection and the spirit of the nation. The peculiarities of the ethno-folklore of the Uzbek people are an important factor in the development and formation of the nation. The fact that ethno-folklore masterpieces have been passed down from our ancestors is also reflected in musical instruments and epics. Uzbek folk ethno-folklore has a thousand-year history. Especially in the nomadic and

semi-nomadic and settled cattle-breeding tribes living in the territory of "Qarliqlar" the art of epic poetry has a great reputation and created great epics.

Surkhan Bakhchis and epic art are Sherabad, Beshkutan and Boysun schools of epic poetry, and Surkhan baxhs have performed Alpomish, Kuntugmish, Gorogly, Avazkhan and many other national epics in the "inner voice" style. The style of the Surkhan school of epic poetry is also reflected in the works of Bakhshi "Delay" in Dehkanabad, Kamashi, Kokbulak and the Republic of Tajikistan, and in these epics vividly expresses the ideas of patriotism, humanity, friendship, courage and social ideas of the people. That is why in 2001, Boysun district, the cradle of Surkhandarya's traditional national values, was recognized by UNESCO as a "Pearl of Folk Oral and Creative Monuments."

There are also distinctive instruments of the Surkhandarya oasis, such as chanqovuz, sibizga and other national instruments, which are as follows: Chanqovuz appeared in the first century BC. Such musical instruments are Dalvarzintepa. Found in archeological excavations such as Old Termez, Kampirtepa and Ayrptom.





Sibizga is a musical instrument of the people of Surkhandarya oasis. This instrument is made of

ordinary reeds and expresses people's feelings, dreams and desires in unique melodies.



article was written for this purpose, and a number of tasks were introduced to the students to further develop the dynamics of the art of baxshi, to develop their skills of baxshi, to bring them up with a delicate taste and to bring them up to the level of high shinavan.

In conclusion, the comprehensive physical and spiritual formation of a healthy generation through the inculcation of our national values and ethno-musical foundations in the minds of our youth is of great importance today.

REFERENCES

1. I. Jabborov "Ethnography of the Uzbek people" T-1994.
2. M. Murodov, A. Ergashev. Book 1 "Alpomishnoma" (in the interpretation of Surkhandarya) T-1999.
3. "Xalq suzi" newspaper Tashkent. - January 8, 2008