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## UZBEK TRADITIONAL SONGS (THE XX CENTURY IS ON THE EXAMPLE OF THE SOUTHERN UZBEKISTAN OASIS)

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### ABSTRACT

*Based on the results of the study, the proposed article outlines and highlights the historical roots, formation, development and problems of ritual songs on the example of the Surkhan oasis of Uzbekistan. This article examines the elements of regional Uzbek folklore, which have made a significant contribution to the development of world musical culture, have been created and honed over many centuries, and represent an invaluable system of national values. The oldest traditions of the Uzbek cultural and spiritual heritage, the spiritual values of the ancestors, the study of national rituals that have come down to us, which have been polished over the centuries among the people from a modern point of view, require respect for them, and careful attitude, and transmission in complete safety to the next generation has become at the level state policy.*

**KEYWORDS:** *Folklore, Ritual, Traditions, Rituals, Customs, Locale, Ethnically, Seasonal, Heritage, Research, Ethnic Music, Religions, Beliefs, Ceremonies, Oasis, Bakhshi.*

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### 1. INTRODUCTION

Our ancestors, who made a significant contribution to the development of world musical culture, were created and perfected over many centuries, and represent an invaluable system of national values. After the independence of our country, special attention was paid to the revival of spiritual rites and ceremonial songs, as well as the preservation and development of our unique cultural heritage, in particular, musical traditions. In general, today a lot of work is being done to protect and popularize the unique pearls of the creative genius of our people. The oldest traditions of our cultural and spiritual heritage, the spiritual values of our ancestors, the study of national rituals that have come down to us, which have been polished over the centuries among the population, from a modern point of view, respect for them, and careful attitude and transmission in complete safety to the next generation, has become a level state policy.

In the context of globalization, the promotion of ethno-cultural values, especially masterpieces of musical folklore, and in modern conditions, traditional musical art plays a special role as a factor in preserving national historical memory. In international cultural practice, serious attention is paid to the preservation and development of ritual songs. The musical traditions created by the potential of our great people and great ancestors testify that many international and national music festivals, such as (Sharqtaronalari, Asrlarsadosi, Boysunbakhori, maqoms and the art of bakhshi) are held for several For decades, UNESCO has paid special attention to this problem and adopted the Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 2003, October 17), aimed at the preservation and development of traditional music. To determine the historical stages in the development of traditional music, a deep study of their artistic aspects is becoming increasingly important in modern ethnomusical science.

In the studies of world scientists, they cover such issues as rituals and music, their genre composition, internal patterns, features, semantics of form and performance traditions. However,

the regional and local features of ritual singing in the music industry, their musical and poetic patterns, local performing traditions that play an important role in the harmony of words and melodies, their relationship with language, ritual rites, as well as general and specific aspects have not yet been studied. Therefore, their comprehensive study is one of the urgent problems of our ethnomusic. With the acquisition of independence in the Republic, attention was paid to traditional culture and rituals, traditional music and performances, which are an important factor in the formation of national identity.

“Preservation and development of our unique spiritual wealth, unique samples of folk art and turning it into a reward for future generations is the noble duty of leading scientists, statesmen and public figures of the world,” said the President of the Republic of Uzbekistan Sh.M. Mirziyoyev [1].

These statements of the head of state are important in the study of less studied problems of music in some oases of the Uzbek people. As the President of the Republic of Uzbekistan Sh.M. Mirziyayev emphasized: “The drawings of the Baysuntag and Babatag rocks, Teshiktash caves, Zarautsay of the Surkhan region indicate that this area was the cradle of world civilization” [2].

Indeed, Surkhan oasis ritual songs have their own local characteristics. The process of urbanization of the Surkhan region of the 20th century led to the collapse and disappearance of many musical folklore and ceremonial songs as a result of the transition of nomadic and semi-nomadic peoples to a sedentary lifestyle.

In the formation of a peculiar musical culture of the Uzbek people, the culture of the southern region of the Republics has a special place. The works of such researchers as G.A. Pugachenkova, L.I. Rempelya, E.V. Rtveladze, K.Sh. The monograph "Uzbeks", published during the period of independence (Uzbeki M., 2011), reflects the centuries-old history of our people, its socio-political development, its economic activity, its connection with rituals, spirituality, traditions and modern processes. The main research was focused on interdisciplinary approaches and aspects of the study of the Uzbek people. Some of these issues are reflected in the studies of Uzbek scientists in the field of folklore, theatrical studies, cultural studies, philology, history and art of KhodiZarif, M. Rakhmonov, T. Mirzaev, M. Murodov, B. Sarimsokov, M. Sattorova, M. Juraev, M. Alavia, M. Kodirova, U. Karabaeva, I. Dzhabborov, G. Kh. Nadzhimova. The studies of such scientists reflect ethnocultural values, rituals and customs, holidays, features of folklore, the reasons for their occurrence, classification issues.

Significant scientific information in relation to wedding and seasonal songs can be found in the monograph of MuzayanAlaviya "Uzbek folk ritual songs" [3]. The poetic nature and genetic basis, as well as rituals in Uzbek folklore are studied in connection with Uzbek and wider Turkic culture in B. Sarimsakov's study "Uzbek ritual folklore" [4].

M. Juraev's books "Uzbek seasonal folklore" [5] and "Navruz Holiday" [6] cover a wide range of issues related to the process of formation of Uzbek folk ceremonies, genre composition, the genesis of the national calendar, features of peasant and livestock records, as well as Navruz.

Traditions, customs and rituals of the Uzbek people are reflected in such books as "Uzbek weddings" by H. Ismoilov [7], "Uzbek customs" by M. Sattor [8], "Uzbek funerals and condolences" by K. Nasriddinov [9], - life lessons" by T. Javlieva [10], the past and present aspects of the traditional rituals of the population of the southern regions of the country - Kashkadarya and Surkhandarya - are deeply and comprehensively emphasized.

The aforementioned scholars studied national rituals, the order in which they were performed, various genres of folk songs used in rituals, their original ideological and artistic features, their poetics, and their connection with rituals. However, the attention of researchers was not focused on the combination of rhythm, image and expression, as well as the harmony of the content and

form of songs. That is why, for the first time in Uzbek musicology, ritual music has been widely studied in such books as R. Abdullayev "Ritual Music of Central Asia", "Boysun. Traditional Musical Culture" and as "Rite and Music in the Context of the Culture of Uzbekistan and Central Asia".

Surkhan ritual singing has become a national style, and the basis for this is the new foundations of Uzbek singing. Lifestyle, historical environment, socio-psychological conditions, the requirements of the time and renewed thinking, vibrations in the spiritual and spiritual world, harmony with Uzbek musical traditions and their creative development ensure the effectiveness of methodological research. The expansion of the semantics of the ritual song genres is associated with the dynamics of historical, cultural and artistic and musical processes, and the musical forms of the Surkhan oasis are typical for the genres of Uzbek folklore, such as "Muborak", "Kutlov", "Yolan", "Yor-yor", "Yigi -yuqlov", "Maida", "Susthotin".

The spread of Surkhan ritual songs throughout Uzbekistan is inextricably linked with the activities of folklore and ethnographic ensembles. Currently, these communities act as preserving, protecting and modern stage interpreters of rituals and ceremonial songs, including the Boysun Folklore-Ethnographic Ensemble, which features traditional oases and ceremonial songs and is traditionally propagated by new spiritual instruments. Surkhan ritual songs are divided into seasonal rituals, family (home, wedding, mourning and home) and religious prayers and songs, depending on their status, nature, function and theme, and are associated with each specific ceremony and ritual. They are just as popular with the public as they are now, circulated in the oral tradition and performed orally. These words and songs are interpreted in the traditional culture of the region, preserving them in authentic and contemporary stage performances. Examples of Uzbek folklore - wedding ceremonies and seasonal songs such as "TuyMuborak", "Kazoralik", "Yor-yor", "Sumalak", "Boychechak", "YoRamazon" are common in our country, including "SustHotin" and "Choi momo" - "Mirhaydar", "Shohmoylar", "Muborakbod", "Yilboshi", "havor-havor", "Tuyakadam", "Sadr", "Gyanda", "Zhahr". Each of them has their own unique melodies and styles. In particular, the specificity of rhythms in the lexicon of the Surkhon oasis and the presence of stylistic and vivid criteria in their composition are included in the form of "ringtones", "melodies", and rituals. These melodies include not only songs, but also poems. Most of the songs are inextricably linked with the action - the performing part.

The lyrics and lyrics of each song were a key factor in shaping the tempo, rhythm and style for each song. Solemn, charming and playful melodies form the musical lyrics of the songs. The song is based on folk practice and harmonizes with the rhythm of life in the oasis. The traditional musical culture of Surkhan is recognized by UNESCO as an example of the cultural environment of Boysun as a "pearl of the oral and intangible cultural heritage of mankind" and is included in the List of World Representatives. The ceremonial songs of the Surkhan oasis occupy a worthy place both in modern art and in performance. Composers of Uzbekistan create new works of art based on Surkhan rituals, including MustafoBafoev's poem "SurkhonNavolari"; works by AbdulazizImamov, SangaliPirov, ShafoatRakhmatullaev and KhalimShamsuddinov. For the four-part choir, the songs of Surkhan, arranged by M. Naimov, and the repertoire of the folklore ensemble "Jeyhun" of Termez State University are widely distributed. In 2012, the Children's Choir of Vienna (Austria) performed the original song "SustHotin" in the original language (Uzbek) and was promoted around the world (available on the Internet).

The popularity of Surkhan oasis ceremonial songs lies in the fact that they reflect the lifestyle, nature, character, identity, national character, social status, pain, desires, dreams, needs, joys, worries, pride, language and social spirit of the population. The principle of humanism is reflected in the continuation of the traditions of folk songs and musical instruments, such as kindness, compassion, love, kindness, happiness, good luck.

The traditional culture of the Surkhan oasis, its rituals and ritual songs, in a broad sense, ritual music (musical and instrumental), developed in the 20th century as an intangible cultural heritage with its own unique genres and performing style. In this regard, the original meaning, functions, style and methods of the most traditional singing in the south of Uzbekistan have changed.

Traditional music (folklore and classical art) of the Surkhan oasis is a unique cultural phenomenon. However, it is too early to talk about the existence of the so-called Surkhan style (this historical method was formed in the art of bakhshi at an early stage). Therefore, the materials presented in the dissertation can serve as a basis for further research in this area.

In general, the centuries-old traditions of the region reflect the fullness and originality of Uzbek culture in the art of folklore (folk arts and crafts and handicrafts, musical instruments, the school of bakhshi Sherabad-Baysun), for example, "The Cultural Environment of Baysun" and "Navruz" are recognized as "Masterpiece of Intangible Cultural Heritage humanity."

One of the most important theoretical and practical tasks of the discipline of musical folklore is the collection, study and use of the treasures of oral folk art in the education of a harmoniously developed young generation.

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