

## THE ROLE OF THE DOMBIRA IN THE PERFORMANCE OF THE UZBEK SCHOOLS OF THE ART OF PENITY (SURKHONDARYA AND KASHKADARYA)

*Qahramon Rashidov*

*State Institute of Art and Culture of Uzbekistan Teacher of the “Instrumental performance” department*

**Abstract.** In this article, the importance of the drum instrument in the performance of Uzbek folk art schools, the history of its origin is written. It is reported that Bakhsh people use this instrument as an accompaniment for singing folk epics and terms.

**Key words:** Bakhshi art, dombira, bakhshi, epic, performance, tradition, nationality, creative associations, epic art, cultural heritage, UNESCO Intergovernmental Committee for the Protection of Intangible Cultural Heritage.

**Annotatsiya.** Ushbu maqolada O‘zbek baxshichilik san’ati maktablari ijrochiligida do‘mbira cholg‘usining ahamiyati, uning kelib chiqish tarixi haqida yozilgan. Mazkur cholg‘udan baxshilar xalq dostonlarini, termalarni kuylashda jo‘rovoz sifatida foydalanib kelayotganlari haqida ma’lumotlar berilgan.

**Kalit so‘zlar:** baxshichilik san’ati, do‘mbira, baxshi, doston, ijro, urf-odat, milliylik, ijodiy uyushmalar, dostonchilik san’ati, madaniy meros, YUNESKOning nomoddiy madaniy merosni muhofaza qilish bo‘yicha hukumatlararo qo‘mitasi.

**Аннотация.** В данной статье написано значение барабанного инструмента в исполнительской деятельности узбекских школ народного творчества, история его возникновения. Сообщается, что бахши используют этот инструмент в качестве аккомпанеента для пения народных эпосов и терминов.

**Ключевые слова:** искусство бахши, домбира, бахши, эпос, исполнение, традиция, народность, творческие объединения, эпическое искусство, культурное наследие, Межправительственный комитет ЮНЕСКО по охране нематериального культурного наследия.

In our country, during the years of independence, there is a wide range of efforts to preserve the masterpieces of intangible cultural heritage created on the basis of the high artistic creativity of our people, to restore the ancient traditions of folk oral creativity and the consistent development of national values, in cooperation with creative associations, to promote the best examples of the work of poets and storytellers. A lot of work has been done. Now, there is a need to carry out many more measures related to the history of the art of bakhshi and epic poetry, to thoroughly study the work of bakhshi and epic poets, to conduct fundamental research in this regard, to collect and publish the monuments of folklore.

Development of the art of bakhshi and epic writing, further increasing the role and importance of the work of bakhshi-poets in Uzbek culture and art, as well as creating educational and methodological literature, promoting the art of bakhshi

and epic writing through mass media, the Internet to promote in our country and abroad, support the activities of mentors and poets, scientists and specialists, talented young poets and performers of epics in material and moral terms, and inspire the young generation with courage, honesty, national and universal. In order to raise values, high loyalty to the motherland and the heritage of the ancestors, many reforms are being carried out consistently by the government.

The 16th session of the UNESCO Intergovernmental Committee for the Protection of the Intangible Cultural Heritage was held in Paris. The proposal of the delegation of Uzbekistan, which participated in his work, to include the "Art of Bakhshchilik" in the representative list of the intangible cultural heritage of humanity was also voted on and unanimously approved. This unique intangible cultural heritage, which meets all the criteria for inclusion in the UNESCO list, exists in few peoples on earth, and has been preserved and reached us for thousands of years. This decision of UNESCO was a high recognition of the art of Bakhshchilik at the world level. The ancient value of ours prepared by Uzbekistan's National Commission for UNESCO Affairs and presented to UNESCO in 2020, is now developing in the eyes of the international community.

Bakhshchilik is a legacy of our great ancestors who had the power to create civilizations between two great rivers, Jayhun and Sayhun. The ideology of the former Shura period, like Nowruz, our holy religion, experienced many pressures in the art of giving. At various large and small gatherings, labels were affixed saying "Bakhshi - eto bakiraq chol".

Life example. On the eve of independence, the Central Committee of the UzKP came to Zharkurgan and held a big meeting on banning Navruz holiday. "You know, nowruz holiday and bakhshi will never happen in Uzbekistan. For this reason, not all responsible persons, their relatives, and employees should never participate in Nowruz holiday. Anyone who violates this instruction should be warned that strict measures will be taken against him", I still remember his words. In the years of independence, our national identity was restored, and in recent years, the cultural and material heritage of ours has been widely celebrated all over the world. In particular, Navroz has gained prestige in the UNESCO list as an international value. The 1000th anniversary of the Alpomish saga, which reached us thanks to the art of giving, was widely celebrated in the world under the auspices of UNESCO at the initiative of Uzbekistan. The epic was published in different languages, statues were erected on it. However, Alpomish did not disappear only because of the oral art of the Bakhsh people; it has reached this day and has become a universal cultural heritage and spiritual property.

The epic "Alpomish" is the son of Ergash Jumanbulbul, Polkan Poet, Shoberdi Bakhshi, who lived and sang in the vastness of Uzbekistan's Boysun, Karakalpakstan's Kunghirat, Jizzakh's Zomini, and Kashkadarya's Dekhonabadi. It is an art that has been resounding for thousands of years on the strings of hundreds of Bakhshis like the attractive and unmatched voice of the larynx and drums. In the history of the culture of Uzbekistan in the XIX-XX centuries, the names of many

Bakhsh poets were recorded, statues of many of them were erected, and their epics, epics, and poems were published in tapes, plates and collections. In the only country in the world, the state award "Uzbekistan People's Bakhshi" - an honorary title - is awarded by presidential decree. He is also in our country!

When we think of Bakhshi, we see the image of a wise and intelligent person with gray hair and beard. Thanks to the attention given to it in our country, now more and more young men and even girls are playing drums and singing epics and terms at the festivals and contests of Bakhchik art. In our country, bakshiki has become an art with its own tradition, school and perspective. It is especially commendable that in recent years, the idea of deepening the nationalism and strengthening the youth's sense of pride in national values, conveying to the world community the evidence that the territory of our country was one of the first cradles of human culture, is directly promoted by the head of state.

At a time when the pandemic has confused the whole world, including the powerful countries, the promotion of ideas for the development of spiritual wealth - the art of charity is highly appreciated by international experts.

In their opinion, it is clear that the leadership of Uzbekistan is worried about the fate of the distant future and the spiritual world of humanity, along with the concerns of today. In 2018, by the decision of the President Shavkat Mirziyoyev, the International Charity Festivals were held at a high level in the cities of Nukus and Termiz and became one of the major cultural events in the life of Uzbekistan. The inclusion of Bakhshchilik art in the representative list of world intangible cultural heritage was an important event for the international community. In turn, this decision means that from now on, Uzbekistan and UNESCO will have to work hand in hand in the preservation and development of Bakhchili. Now, the concept of "The Art of Giving" is widely promoted throughout the world through UNESCO. Now this culture will not disappear, on the contrary, it will develop.

I would like to emphasize that it is necessary for international organizations to provide scientific and methodological support for the transfer of this cultural heritage to future generations and the development of the art of giving, and to promote them as masterpieces of world culture. Of course, this process is carried out systematically. Constant attention and support of President Shavkat Mirziyoyev is of great importance in its consistent implementation. Congratulating the head of state on UNESCO's decision on Bakhshchik art is an unprecedented example.

Thus, the number of objects of our intangible cultural heritage included in this list of UNESCO reached 10. "Boysun district cultural space", "Shashmaqom" classical music, "Katta ashula", "Askiya art", "Navroz", "Palov culture and traditions", Margilan craft development center: (address - Atlas), Khorezm dance - "Lazgi", "Bakhshchilik Art" was also included among "Miniature Art". There are still many worthy of the World Cultural Heritage List in Uzbekistan. For example, the national elements of the "Pottery School of Uzbekistan", as well as in cooperation with other countries, "Traditional style of craftsmanship" and "Rubob

playing", "Traditional style of embroidery in Central Asia", "Telling the stories of Khoja Nasriddin" multinational nominations such as "mother" will be included in the discussion of UNESCO's Intergovernmental Committee for the Protection of Intangible Cultural Heritage.

The performance of the epic as an art that reflects the ancient history, national identity and language of the Uzbek people, their way of life, rituals and customs is fully showing its full potential in today's arena. It is no exaggeration to say that epics are a creative product that reflects people's long-standing dreams, traditions, and longings. The researches of our folklorist scientists show that there were epic performing schools<sup>1</sup> where leading bakhshis such as Bulung'ur, Kurgon, Nurota, Shahrisabz, Narpai, Sherabad, Kamay, and Piskent grew up. Now these schools are studied under the common name of Kashkadarya-Surkhondarya, Khorezm and Karakalpak epic performance directions. Each of these directions has its own performance style and performers.

It is impossible to imagine the performance of the epic without musical instruments. For this reason, in today's research, we want to think about the role of the instrumental voice and its function in the performance of the epic. We know that in ancient times, dutor played a major role in the performance of the Khorezm epic, and later, at the end of the 17th and the beginning of the 18th century, performers (bakhshis) began to perform mainly with the accompaniment of a string instrument. The Karakalpak bakhshis preferred the Karakalpak dutor instrument (Alamoynaq). The dombira instrument is the closest partner of the bakhshi, which performs epics in the Kashkadarya and Surkhondarya oases.

Dombira (tanbura) is derived from the word - a stringed, clicked folk musical instrument. Today there are Uzbek and Kazakh types of dombira. According to F. Karamatov, the handle of the Uzbek drum is smooth, and the curtains are not marked. The main part of the instrument, the bowl and handle parts, is made of apricot, mountain cherry or spruce wood, and the bowl is carved. The strings are tuned in fourths, fifths, and sometimes octaves, with a range of about two octaves. Dombira instrument is widely used by Bakhshis who have grown up in Surkhondarya, Kashkadarya and Samarkand epic schools. We can also see that it is widespread in some districts of other regions. Bakhshis use this instrument as an accompaniment for singing folk epics and terms, and drum players play songs such as "Cho'poncha", "Dombira kuy", "Bakhshi kuy", "Kelinoy", "Kongiroti". They use it to play a number of dombira tunes. Instrumental sounds similar in appearance, structure and timbre to dombira are used in Altai (topshur), Tajiks, Afghans (dombiroq), Kyrgyz Komis, and in some regions of the Old Turkic peoples, Khomis. In addition, known as there are two main types of Kazakh tambourine, Western Kazakh tambourine is pear-shaped, the bowl is carved, 13-14 strings are tied on a long and narrow handle. Instrumental tunes composed by Kazakh singers such as Kormanghozi, Dauletkerey, Bayserke, Tattimbet, and Qazanghap are performed in it. The East Kazakhstan drum is triangular or shovel-

shaped, and 7-9 curtains are attached to its relatively wide and short handle. More often, poets use it as an adjective.

The Kazakh drum has become the favorite folk and professional musical instrument of Kazakhs due to the variety of performance methods and wide range of expressive possibilities. From the 1930s, reworked types of Uzbek and Kazakh drums (prima, alto, tenor, and bass, contrabass) were included in folk instrument orchestras. As we look at the sources, we notice an interesting process.

We were surprised by the fact that the Dombira sound went through a series of historical processes in its origin and spread. We will try to consider this way. The historical process that began in the territory of Central Asia from very ancient times gave way to another way of life, namely the formation of statehood, from the second half of the first millennium BC. As a result, several states appeared in this region and on the land of Iran in the IV-III centuries BC. We know from history that urban culture in these countries was mainly related to settled peoples. There is no need to prove that the music culture of the people who lived here was directly related to their lifestyle. Alexander the Great, who conquered Central Asia in 330-324 BC, was surprised to see the cities in the form of strong fortresses and the intense social and cultural life here. During the occupation of the land, the culture and way of life of the local population naturally suffered huge losses, as well as the innovations specific to the culture of the people, which enriched the social and cultural way of life of the people. According to historians, this is (First of all, the culture of Khorezm, which retained its independence, experienced less change than Bactria, which lost its independence.

Ceramic terracottas (made of clay and then fired, with a flat back and an exaggerated surface) found among the working tools, various war weapons, household and artistic ceramics, coins and other objects found in the ruins of Afrosiyab (Samarkand) 9-10 cm tall and approximately 9-10 cm wide, the images of male and female musicians provide valuable information about the musical instruments of that time. Their approximate age has been determined to be 4th-3rd centuries BC. The most frequently depicted musical instrument on the terracottas is the oud, which indicates that this instrument was a popular instrument of that period. During the next 7-8 centuries, there was almost no change in the appearance and number of strings of this instrument.

In the "Big book about music" created by Abu Nasr Farabi, the oud instrument is described in the same way. In the musical treatises created after Farabi, it is written that, in addition to the fourth string of the oud, Farabi introduced the fifth string and that its pitch began to be tuned in the interval of a fourth. Based on historical evidence, it can be proven that the true homeland of the oud instrument is Central Asia, in particular, the land of the Sogds. According to the author's admission, while some plates of lute instruments have been preserved in terracottas found in Khorezm, Marv and Eastern Turkestan, its image is not found in terracottas found in Silovia, nor in Greece, nor in Egypt. According to the information given by the ancient musicologists of Egypt, the oud was brought to

Egypt from Asia. An image of a lute-like instrument can be found in the reliefs of Gandhar found in Northern India, and in the statue of a young woman found in the territory of Pakistan. (Although the oud in the Gandhar relief has four strings, it looks a bit like a drum, and the position of holding it is also similar to a drum and holding a dutor. In a figurine found in Pakistan, the oud has 3 strings, its bowl is narrower than that of the oud and the handle appears to be a little longer. It also does not show the three parts of the oud-like handle (the part where the ears are located) turned back. The appearance of the oud in this form in the Gandhar region is attributed to the Kushans. It can be attributed to the shift to the area of North India.

The image of another lute-like instrument found in Afrosiyab attracted the attention of the author (T.S. Vizgo). Although this terracotta oud image is older, its appearance is not very clearly preserved, but based on the presence of two strings and the length of the handle, it is assumed that this instrument may belong to the nomadic population. If you pay more attention to this terracotta, you can see that the image on it is closer to the dombira, which is still used in the northern regions of our country - Surkhandarya and Kashkadarya, than the oud. Images of a similar appearance can also be found on the figurines found in the Khoy Krylan fortress in the Khorezm region. From this, it can be concluded that the instruments used by the settled people, especially the urban residents who are a part of it, differed from the instruments of the nomadic population by their perfection and by the professionalism of their performers. The instruments perfected by the people of the city, in turn, were formed because of the improvement of the instruments of the nomadic people.

Above, we tried to review the sources related to the historical formation of the dombira instrument. In addition, we can see that the dombara-making masters try to convey that the making of the dombara is a divine power. One of the master drummers, Normurod Shaydilov, told an interesting story. The master worked for many years in another field. One day in a dream, one of the teachers of dombara makers, Tajibobo Olloyorov, came and told the master the secrets of making dombira, saying, "Make a dombira, only from a fruit tree." It seems that there is a divinity in the making of dombira... In fact, both bakhshi and jirov, masters who make dombira are chosen, that is, people who have been given special abilities by God. Of course, as time has affected everything, we can see that the drum instrument has also changed a little by today. At first, the string of the drum was pulled from the intestines of a sheep, but as the audience of bakhshis expanded, the sound of the drum was demanded to be louder, and the need for the current plastic strings began to be felt.

Although the dombara has adapted to the requirements of the time, this has not significantly affected the sound and structure of the dombara. Some artisan makes the handle of the drum longer, while another makes it shorter. Regardless of the size, it is important that the traditional ways of making dombara are preserved and preserved; the main thing is to use more manual labor. Ergash Jumanbulbul's

son has a tambourine in his home museum. It is very compact and small, about 40-50 cm long, so the performance school belonging to that place preferred to play a drum of the same small size, and thus it was different from other performance schools. Distinguished.

We have considered the history, origin, development and how it has reached us as far as possible, and I think we got the necessary idea. So, how can we develop or in some sense improve our current drum, that is, the drum that today's gifts are clicking on? Does today's Dombira feel the need for development or improvement in general? It would be an exaggeration to say that the establishment of the "Yunus Rajabi Institute of Uzbek National Music Art" in the 2020-2021 academic year was one of the most important works for the further development and promotion of the Uzbek national music heritage.

Now we can say that the opening of the "Doston performance" department in this institute is a special attention given to Doston performance, which has a special place in the musical culture of the Uzbek people. The attention of the head of the government imposes a great responsibility on the representatives of the industry. Until the institute was established, the Bakhshis learned only by listening to the teacher. Higher education also has its own requirements. According to him, future students must directly master such theoretical and practical disciplines as "Solfeggio", "Music Theory", "Methodology of Epic Performance", "Learning Instrumental Voices", etc. is coming. Because these theoretical sciences are closely related to practice. I think that today's bakhshis will develop their capabilities from the theoretical and practical side and make a worthy contribution to the smooth delivery of epic performance to future generations.

#### **List of references**

1. Т.Мирзаев. Халқ бахшиларининг эпик репертуари. “Фан”, Тошкент - 1979
2. Кароматов Ф. Ўзбекская домбровая музыка. Ташкент -1962.
3. О‘.Toshmatov, S.Turatov. Ko‘hna cholg‘ular ijrochiligi. “Tafakkur”, Toshkent – 2016.
4. [www.wikipediya.uz](http://www.wikipediya.uz)
5. [www.lex.uz](http://www.lex.uz)
6. [www.saviya.uz](http://www.saviya.uz)