

The Study of the Historical Roots of the Art of Bakhshi by Means of Words and Music

Rakhmatullaev Humuyun Shafatovich

Lecturer, Department of Music Education and Fine Arts, Faculty of History, Art and Sports,
Institute of Pedagogy of Termez State University

ABSTRACT

Folklore samples are tools that reveal the secrets of human history, solve some unresolved issues, and, if necessary, reveal the lost, changed historical roots of some peoples. The art of Bakhshism is one of such unique works that hides the history of the peoples living on the territory of Uzbekistan. The word and music of Bakhshism speak about history.

KEYWORDS: Bakhshi, bhikkhu, brahman, Bactria, Buddha, Zoroastrianism, Islam, shaman, folklore, Central Asia, Turkic, throat, music.

Introduction

Priceless masterpieces of culture created by mankind, first of all, have found their embodiment in the folklore art of any nation. Folklore art, expressing the national identity of various peoples, their language and way of life, traditions and customs, is valuable as an integral part of universal culture.

These immortal works of the world cultural heritage testify that the family, historical roots, noble ideals of humanity are united and, consequently, the aspirations of representatives of different nationalities and nationalities for the future are united.

There are also a lot of samples of cultural heritage on the territory of Uzbekistan, which have been preserved to this day. One of such arts is the art of Bakhshism. Bakhshism is the art of reciting folk epics by heart and singing them in original ways. Singers of such folk epics are more often called "Bakhshi or storytellers" among the local rape. The profession of bakhshi is not an easy occupation, not everyone can become a bakhshi, because not everyone can memorize folk epics by heart. And the one who knows one epic by heart is not considered a bakhshi. The popular epics "Alpomish", "Gurugli", "Avazkhon", "Kuntugmish", "Ravshan", "Manas", "Ashik Gharib" and the legacy of Dada Gorgut are not inferior in volume to the masterpiece epics of the great Homer "Iliad" and "Odyssey". To finish the epic of local weddings and holidays, the Bakhshi singers sometimes sang for several days. The ancient people respected the Bakhshi singers very much, they carried them in their heads, patronized them, gave them a place and work in their homes for months and sometimes years, and in return received cultural recreation, listening to interesting poems and epics accompanied by dombra at any time. At a time when there were no schools, Bakhshi singers served as teachers for young people, and epics were a means of education. But Bakhshism did not arise out of nowhere, or suddenly, but on the contrary, this profession, art or skill is rooted in the most ancient stories.



1-pic. Bakhshi from Surkhandarya

Modern samples of Uzbek melon art have undergone many changes during the penetration of Islam into Central Asia. In particular, the etymology of the word "Bakhshi" was banned during the period of Islamization, and the original meaning of this word has undergone changes. I will try to fully cover the full etymology of the word Bakhshi in the next scientific article. If we look back to the past before the arrival of Islam, the functions of Bakhshi increases not only as a teacher singing epics, but also as a healer in contact with gods and spirits, demons in the afterlife, divination and changing the future. Now people who are engaged in such work are called shamans in modern language. But the term "Bakhshi" came from the meaning of a person close to God, describing God as a pre-Islamic dervish. As proof, we can cite the fact that the meaning of the word bakhshi and the function of Bakhshi are different in different regions.

For example: The Uighurs had clerical staff, the Golden Horde, the Kazan and Crimean Khanate secretaries, in the western parts of the Baburid state, major officials who performed accounting work and paid salaries to people, in the Bukhara Khanate who provided funds for the construction of administrative buildings, the Turkmen seed elders were also called bakhshi. All these states were under the influence of Islam. In the territories of the Mongol Empire, Altai and Yakuts that were not under the influence of Islam, Bakhshi were considered enlighteners, teachers, ustad, qalandars, dervishes, that is, personalities close to God. At the time of the Mongol conquest, experts in the teachings of the Buddha were called Bakhshi. Thanks to their good knowledge, they held various government positions.

In the pre-Islamic era, polytheism existed in almost all the territories of Central Asia, and someone had to tell people about each God. The locals knew through bakhshi about which deity to worship in difficult circumstances, from which deity to expect good, and from which

evil, about the exploits and atrocities committed by the gods.

Before the spread of the Zoroastrian religion, the Bakhshi were propagators of the Buddha's teachings, were enlightened people and served in government positions. If we look at the teachings of Buddhism and Hinduism, we can see functional people who correspond to the functions of the Bakhshi described above. In the teachings of the Buddha, the above functions were performed by "Bhikshus", in Hinduism - "Brahmins". But if you study the etymology of the word "Bakhshi" well, then you can give evidence that this word originated before the words "Bhikshu" and "Brahman". This can be attributed to the name of the Bactrian state known to all of us, the ancient names of the cities of Balkh and Bukhara as a way to solve the riddle. Even if we look at the regions of Central Asia where the word "Bakhshi" is used, this exactly corresponds to the territories of the state of Bactria.

Both in Buddhism and Hinduism, as well as in Bakhshism, methods of throat singing have been preserved, and those who work in this field know that this method is widespread in the folklore of the Turkic peoples and is more perfect than that of other peoples singing on the throat.

The technique of throat singing in Central Asia ceased to develop under the pressure of Zoroastrianism and Islam, and it was impossible to convey to the colorful the diversity of this method. It is for this reason that the singing on the throat was perfected and honed among the Turkic peoples who did not experience pressure. It is a pity that many modern literatures writing about the art of Bakhshi are based on books written before our independence.

Summing up, we can say that if the art of Bakhshism is deeply studied from the historical, etymological and musical points of view, then the history of not only the Turkic peoples, but also the peoples of Europe and all of Asia will become clear.

References:

1. Sh.M.Mirziyoyev. Critical analysis, strict discipline and personal responsibility should be the daily rule of every leader's activity/ Tashkent: Uzbekistan, 2017.
2. Sh.M.Mirziyoyev. We will build our great future together with our brave and noble people/ Tashkent: Uzbekistan, 2017.
3. National Encyclopedia of Uzbekistan/ Tashkent: Uzbekista, 2000-2006.-1-12 vol.
4. Shafoat Rahmatullo Termezi. Free Speech/ Tashkent: Uzbekistan, 2003.
5. Shafoat Rahmatullo Termezi. Primary music education/ Termez: Uzbekistan 2003.