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Stage Interpretations of the Performing Arts

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Abstract:

Our ancestors lived in every era that our ancestors enriched and further developed the traditions of the invaluable national music, dance and performance arts created by their fathers and grandfathers with the product of their artistic thinking national traditions of the Uzbek people have been developing over centuries, passing from generation to generation, improving. And the spheres that are part of performing arts are formed in a unique way at the scale of regions. If we take the art of dance as an example, in the dance schools of Karakalpak, Khorezm, Bukhara, Tashkent, Fergana and Surkhan, formed in the territory of Uzbekistan, teachers teach students verbally and knowledge and experiences transmitted in a practical way are also a part of performance art. Genres of folk performance art that have been preserved in practice are gallows and gallows performances, puppetry, wrestling, that goats, clowns, etc. are passed on to the younger generation as examples of our cultural heritage, and attention is paid to their protection at the state level shows their importance in the development of society and sustainable development.

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INTRODUCTION

Uzbeks are one of the peoples with the oldest cultural traditions in the world. The roots of our people's intangible cultural heritage, created and polished over the centuries, go back to very distant times. Due to its high artistic potential, our people created priceless examples of artistic creativity in very ancient times. Performing arts played an important role in the development of the culture of not only Central Asia, but also the peoples of the East, its folklore, spectacle and dance arts, as well as ritualistic values. is the creator. The national traditions of the Uzbek people have developed over centuries and have been passed down from generation to generation because our ancestors who lived in every period

enriched and further developed the priceless national musical creativity, dance and performing arts traditions created by their ancestors with the product of their artistic thinking. - has been passed down to generations and is being improved. Performance art, which is one of the spheres of intangible cultural heritage, has been studied as a component of folk art since ancient times. Currently, the performance art studied as part of the intangible cultural heritage includes a number of genres and styles. Conventionally, the heritage of performance art can be divided into the following directions:

< Styles and genres related to the art of music

< Styles and genres related to the art of dance

< styles and genres related to the performing arts of our people

In turn, the directions we listed are divided into different sub-directions and genres. For example, in the art of music, it includes instrumental music and related styles and genres, and styles and genres related to the performance of songs (music and words in a broad sense). If we go deeper, the tunes and songs played on each musical instrument, as well as the knowledge and skills associated with the mastery of that instrument, as well as the broad sense alla, yalla, lapar, terma, classic songs, khalfa songs, which are manifested as a result of the stratification of song performance, or regional categories - mavrigi, epic songs, tanovors, suvoras, gulyoru, shahnoz as it can be observed that under the general name it organizes styles and genres related to the art of music.

MATERIALS AND AMETHODS

It is appropriate to study the heritage of dance art through regional styles. The knowledge and experiences that are transmitted verbally and practically from teachers to students in Karakalpak, Khorezm, Bukhara, Tashkent-Fergana and Surkhan dance schools are also considered intangible cultural heritage.

Shashmaqom (Persian - six maqams) is a series of maqams that have a central place in the musical heritage of the Uzbek and Tajik peoples: a classical musical melody interwoven with such means as tone, pitch, tone, method, form, style. and a set of hymns. Shashmaqom was formed in the 18th century in Bukhara, a major cultural center of Central Asia, where the 12 status system (duvozdah maqam) and Bukhara musical traditions are based. The Shashmaqom series consists of Buzruk, Rost, Navo, Dugoh, Segoh and Iraq maqams, and consists of more than 250 musical and singing lines of various forms. Shashmaqom was performed by accomplished musicians and singers in Uzbek and Tajik languages. Philosophical. Exhortatory, religious poems, as well as folk poetry are used. Fergana-Tashkent maqoms are another main group of maqom art in Uzbekistan. It was widespread in the Fergana valley in the 19th - 20th centuries. There are musical and musical maqam roads with series (Fergana - Tashkent status) and non-series (Fergana - Tashkent maqam roads), which occupy the leading positions in the oasis classical music heritage. based on and infused with local performance traditions.

Khorezm maqams are relatively independent in terms of content and style, form and performance culture. This series of statuses is freely and eloquently sung in the style of a soliloquy according to the traditions of the oasis performance. Khorezm statuses were fully recorded by him and his son Muhammad Rasul Mirzabashi in the "Tanbur line" discovered by Khiva Khan Khorezmi in the last quarter of the 19th century, and in performance practice, in the "master-disciple" schools of the 20th century. It was used until the 40s. Chertim yollari of Khorezm statuses in the current notation was

recorded by Ye. Romanovskaya (Classic music of Khorezm, Tashkent statuses, Tashkent 1958, a separate collection of five triplets, Tashkent 1978-1991).

RESULTS

Genres of folk performance art preserved in current practice - gallows and gallows performances, puppetry, wrestling, goat, clowning, etc. are being passed on to the younger generation as examples of our intangible cultural heritage, and attention is being paid to their protection at the state level. shows their importance in the development of society and sustainable development. In 1920 in Bukhara "Eastern Music School" and in 1928 in Samarkand "Inmuzkhoruz" institute Shashmaqom traditions were mastered. Shashmaqom was recorded for the first time in 1923 by the Russian composer Victor Gaspirisky from the Bukhara region - his teachers Ota Jalal, Ota Ghiyos Abdugani, Domla Halim Ibodov, and published in 1924 under the name "Shashmaqom, a six-musical poem". Later, shashmaqom was published in the writings of B. Fayzullayev, F. Shakhobov and Sh. Sohibov (Shashmaqom, 5 volumes Moscow 1950-1961) Yunus Rajabi (Bukhara status Tashkent 1959, 6 volumes. Tashkent 1966-1975; Uzbek status Tashkent UNESCO 2007) . Since the 20th century, Shashmaqom has been recorded, scientifically studied, and mastered through new music education and composer's creativity. In 1959, at the initiative of Yunus Rajabi, the first professional status ensemble was established under the Radio of Uzbekistan, and it is still operating today. In Uzbekistan, professional and amateur makom ensembles make a great contribution to the promotion of makom art. Since 1983, contests of maqam performers and maqam ensembles have been held. In 2003, "shashmaqom music" was recognized by UNESCO as a "Masterpiece of Intangible Cultural Heritage of Humanity" and since 2008 it has been included in the Representative List of UNESCO (Uzbekistan - Tajikistan). The State Program for the Protection, Preservation, Promotion and Use of Intangible Cultural Heritage Objects in 2010-2030, approved by the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 222 of 2010. It serves as a legal basis for establishing protection measures for traditional holidays, elections, weddings and other events, as well as for the implementation of protection on a large scale.

DISCUSSION

The introduction of the subject "Uzbekistan's intangible cultural heritage" into the higher education system shows the importance of the study of cultural heritage, its preservation, its place in our lives, and how relevant this topic is.

Nowadays, the tradition of singing lapar in its first form has completely died out, and the performers of lapar in its second form are also disappearing. It is worth saying that although the tradition of singing lapars among the people has died out, it can be observed that the artistry characteristic of lapars is still stable. Because a lapar performer must be a good singer and a good dancer in addition to having a beautiful figure and figure. Even if these qualities are present in one performer, the positive attitude of this performer to lapar performance will solve everything. In my opinion, along with wide promotion of the lapar genre, it is possible to preserve the lapar genre by establishing training of performers with the above qualities and taking measures to encourage them in every way. The number of Lapar and Olan performers, which are held every two years by the Scientific-Methodological Center of Folk Art and Cultural-Educational Affairs of the Ministry of Culture and Sports Affairs of the Republic of Uzbekistan, has sharply decreased, the quality of performance is decreasing, the ranks of Olan performers it can be observed that it is expanding and the level of quality is increasing.

In the system of cultural heritage of the Uzbek people, various holidays, public games, performances,

which were created by our ancestors and have great social and spiritual significance, occupy a special place. They are a syncretic phenomenon that encompasses all aspects of social and spiritual life. Performances and holidays that embody all aspects of human life are considered to be historically formed traditions of spiritual propaganda. Their stability, popularity and traditionality are based on repetition, continuity and continuity in the wide development. Festivals and spectacles that have passed the test of history reflect the good qualities of people in their social relations, truly popular ideals, and universal values.

CONCLUSION

In conclusion, I can say that the main part of our life is connected with cultural heritage. That is, we encounter cultural heritage at every step of our lifestyle, and we hardly feel it. However, as it is said that the value of each thing is more deeply understood when it is lost, life shows that we need to understand and protect our intangible cultural heritage before it is lost. The cultural heritage of each nation represents the identity of this nation and it must be respected. Protection, preservation and transmission of cultural heritage to future generations has a positive effect on sustainable development. Because there is no factor in the intangible cultural heritage of a nation that can negatively affect sustainable development, and this heritage fully serves sustainable development.

President Sh. As Mirziyoyev noted, "Our national spirituality has been formed on the basis of factors and criteria since ancient times. It is especially vividly demonstrated by the example of Navroz, the most dear and national holiday for our people - the Oriental New Year. The Navruz holiday, which we all always look forward to and celebrate with great joy, is for us a unique expression of the eternity of life, the supreme power and infinite generosity of nature, our many-thousand-year-old image, and our noble traditions.

The huge artistic values created by our people are recognized at the world level, in particular, "Boysun cultural environment", "Shashmaqom", "Navroz", "Katta ashula" and "Askiya" are included in the representative list of UNESCO's intangible cultural heritage of the peoples of the world. also shows that the spiritual heritage of the Uzbek people played a big role in the cultural development of the peoples of the East.

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