

THE SIGNIFICANCE OF "SUVOVA" OF KHORAZM IN THE SOCIAL LIFE OF YOUTH

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Abstract: This article provides detailed information about the positive impact and importance of Khorezm suvora performance in the lives of young people.

Key words: Music, music culture of Khorezm, art, Suvora, students, education system.

To unite the people towards a great future and ambitious goals, to invite every citizen living in our country, regardless of nationality, language and religion, to live with a sense of responsibility for the happiness of the one Motherland, to achieve the dignity of our ancestors, to be highly virtuous. and educating perfect people, encouraging them to work creatively, turning self-sacrifice for this holy land into a standard of life is the main goal of the national independence ideology. During the years of independence, positive changes were brought about in the social life of the Uzbek people, the moral upliftment of the society took place, the feeling of involvement in social and political events arose among the country's population, national identity, national consciousness, national thinking and national ideology were restored. , they began to form.

When it comes to the local musical style of Khorezm, there is no doubt that this oasis is completely different from the music performance of other regions with its unique performing schools, unique singing genres, and first of all, its very bright color and special enthusiasm and attractiveness.

It is clear from history that the land of Khorezm was one of the great cultural and musical centers of the peoples of Central Asia in ancient and medieval times. It should also be recognized that the unique local customs and traditions of Old Khorezm are reflected in all aspects of life. Such special features are mainly observed in the genre composition of local folk music, suvora, maqam roads, epics, and khalfalik dance tunes. Also, this is significantly reflected in the nature of music's melodies and methods, existing musical instruments and their performance. In particular, in other regions of Uzbekistan, the epic genre tends to a more poetic style. In Khorezm, the epics differ in their more musically expressive nature, folk tunes and names that are developed in form. It is known that sagas were told in the distant past accompanied by kobiz and later dombira. In recent times, it has become a custom here to tell stories with dutor,

sometimes Azerbaijani tori, or a compact traditional ensemble consisting mainly of gijjak, dutor, bulaman and doyra.

The national musical instruments used in Khorezm are distinguished by some special features. In particular, bulamon is distributed only in this region and neighboring regions of our republic. It is known that the local trumpet has a different structure and sound. From the second half of the 19th century until today, the harmonica has been widely used in Khorezm. But at the same time, the ancient bomb was completely out of practice in this region. The unique performance of women's creative groups named "Khalifa" is also one of the unique signs of the local style of the same country.

The twelve maqam tracks were also popular in Khorezm, at the same time there were many maqam-style tunes and songs, such as Eshvoy, Feruz, Ilgor, Suvora. In the past, the cultural relations between the central cities continued continuously, poets, musicians, composers and people of art in general were attracted to the central cities from various cities and villages of Central Asia and Khorasan, therefore, they brought local musical wealth with them. they would also bring. Music culture develops in this way in mutual relations. The maqams, as classic examples of musical works, embody the rarest melodies and songs popular in different cities and places. It can be seen that this situation is especially widely used in folk music of Khorezm.

It can be said that the status of Khorezm in the Ashula departments has not undergone any changes, as in the musical departments. Aytim roads have mostly preserved the appearance of branches in the singing sections of Bukhara. It should be said that now in Khorezm maqam branches, some songs have been forgotten, and many of them are not called by the name "Tarona", but by special other names. In the right position - Suvora, Naqsh, Faryod, in Buzruk - Sayri Gulshan; Navoda - Suvora, Frayod, Naksh; Dugohda - Suvora, Naksh; Segohda - Naqsh, Muqaddima and others are among them.

As mentioned above, the main branch of the singing sections - Sarakhbors are called Maqomi Rost and Maqomi Buzruk by the names of their statuses. The music of Khorezm, which is a component of Uzbek music, has a special freshness at the same time, and it has certain aspects close to Turkmen and Azerbaijani music.

There is no doubt that the status of professional creation includes many aspects of folk music. The fact that these complex pieces of music are still being created among the people shows that they are very popular. At the same time, folk music also had a certain influence on status, especially in a number of

advanced forms. While we acknowledge that the family influenced the status of folk music, it cannot be denied that the guests also influenced the folk art.

In Khorezm, there is a famous and famous group of songs known as "Suvora". The word Persian is Tajik and means "cavalry". Teachers say that "Suvora" songs represent different rhythmic structures formed by horses' hooves and the melodies based on them. Suvora (suvori) is a phrase and the name of a method with the same name, which is added to the names of branches and taronas in Khorezm states.

The verses of Khorezm are recited based on the poems of such poets as Navoi, Mashrab, Nadira, Zalimi, Ogahi, Munis, Avaz O'tar, and Bedil. Special competitions of Suvora performers, also known as didalishma or didalishma, are held in Khorezm. Singers taking part in such competitions sing new poems on the basis of the melody proposed by each initial (first) singer and sing in turn. The singer who performs this creative task with high skill wins the competition.

Among the famous performers of suvoras, the names of performers such as Hajikhan Boltaev, Komiljon Otaniyozov, Madrahim Yaqubov (Sherozy) are mentioned with special respect.

In Khorezm, two groups of suvora chanting routes are popular, and they are named as follows:

A series of Savta Suvoras consisting of twelve Suvoras. Each Suvora in this series is identified by a Roman numeral. For example, Savti Suvora I, Savti Suvora II, Savti Suvora III, and hakazo. All suvoras in this category are performed using circle methods of 6/8 scale weight.

Another large form of suvoras is a complex of suvoras. This is the specific name of each Suvora in the series of suvoras, they are called Suvora, Chapandozi Suvora, Yakparda Suvora, Hushparda Suvora, Kajhang Suvora. This is in Suvoras 6/8, $\frac{3}{4}$, 3/8, rhythm - measures and circle methods are used according to them. In addition to Suvoras, there are also separate singing routes in Khorezm.

Artists who sing epic works - friends have been called by different regional terms among the people. The storyteller is called Bakhshi in Khorezm.

In Khorezm, a group of performers consisting of three to five people will be formed under the leadership of usto bakhshi. Such an ensemble of Khorezm bakhshis consists of usto bakhsh, one bulamonchi, one gijjakchi or two bulamons, two gijjakchi or only bulamon and bulamons and only gijjakchi and gijjakchi. Disciples are not included in this series. In the later stages of education, students can follow the teacher in the university. In this case, the number of ensemble members will be more or less depending on the number of students. It should also be said that from the 30s of our century, several Khorezm Bakhshis

began to sing epics on the tar and rubab. In this regard, in the ensemble of some Bakhshis, there are cases where a violin is used instead of a bell, a violinist is brought into the ensemble, and even a player is brought into the ensemble. Bola Bakhshi and its ensemble can be a clear example of this. But this case is not typical for the epic tradition.

Khorezm epic school has its own traditions, and it has different aspects from other local epic schools. These differences are mainly as follows:

a) Khorezm's epics are sung not in "Muffled Voice", but in "Open Voice" style.

b) in many local epic schools, dombira is used as an accompaniment, while in Khorazm epics, dutor is used. Also, an ensemble of performers takes part in telling the story. In this case, the ustoz bakhsh is accompanied by dutor, tor or rubab, and the rest are accompanied by gijjak, bulaman and sometimes doyra.

c) The repertoire of Khorezm epics consists mainly of such epics as "Ashiq Gharib and Shahsanam", "Go'rog'li", "Kuntug'mish", "Bozirgon", "Ashiq Aydin". However, the example of "Alpomish" belonging to the heroic epic is not found in Khorezm's epic.

Among the great representatives of the Khorezm epic, we should mention the names of Ahmad Bakhshi, Bola Bakhshi Rozimbek Murodov, and Qalandar Bakhshi.

As part of the Khorezm music style, there is also a tradition of performing epics in the harmonium (soz), in which the epics are sung not as a whole, but in excerpts and terms taken from it. Such artists are not known as Bakhshi, but as musicians. For example, Qurban sozchi, Kadir sozchi and others.

It can be seen from the above that in singing epic works, preserving and passing them down from generation to generation, solo performance dominates in almost all regions of Uzbekistan, while collective performance (ensemble bakhshi performance) is the leader in Khorezm. During the performance, the poetic parts of the epics are sung, while the prose parts are spoken in a pleasant voice characteristic of the bakhshis.

In Khorezm, another type of artists who sing and recite epic works, excerpts from them and some terms are known as khalfas. Housekeeping is common among women. There are two types of khalfaliki art:

a) Ensemble halfas:

b) individual cases.

Like Bukhara-Samarkand musicians, Khorezm khalfas take part in various gatherings, ceremonies and holidays mainly involving the participation of women and girls.

Ensemble khalfa consists of three people, that is, they are led by the teacher khalfa (the khalfa himself plays the harmonica and sings), circle player (accompanies the song and sometimes dances), player (dances, etc. plays with, says yalla and lapar, sometimes plays a circle) together they form a ball and an ensemble. This type of khalfas sing folk epics, excerpts from them, wedding songs, lapar and yalla, works created by themselves or by other artists, accompanied by a harmonium and circle. Bibi Shoir, Khonimjon Khalfa, Ojiza, Anash Khalfa, Nazira Sobirova, Onajon Safarova are among such Khalfas.

Solo halfas perform epics and songs without music. They are famous for reciting epics by heart or reciting from manuscripts and books in an artistic (pleasant tone), beautiful performance of wedding songs such as "Yor-yor", "Kelin salom", "Mubarak". In this respect, they are similar to horse bears who used to read books (storytelling) among women and girls in the past. Roziya Matniyoz's daughter, Saodat Khudoyberganova, Poshsha Sayidmamat's daughter, Anbarjon Ro'zimatova, Anorjon Razzokova are among such children. Ensemble khalfas take part in weddings and celebrations, and single khalfas also participate in mourning ceremonies outside of weddings and celebrations. During the days of mourning, epics such as "Ibrahim Adham", "Baba Ravshan" were recited.

Khalfas take part in all the wedding ceremonies of the local people, various ceremonies, women's gatherings and holidays, they lead weddings and ceremonies. Khalfalik as an attractive and sophisticated women's art continues to be widespread in the Khorezm oasis even these days.

The above song belongs to one of Khorezm's famous halfas - Ajiza. Khalfa's full name is actually Onabibi Otajonova (1901-1952), and because of her blindness, she is popularly known as "Ona Bibi Qoriy". Ojiza is a pseudonym.

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