

THE ACTIVITIES OF THE ART OF GRIOTS, THE BASIS OF OUR NATIONAL SPIRITUALITY, IN THE YEARS OF THE SECOND WORLD WAR

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ABSTRACT

In the article, it was noted that during the Second World War, the Surkhon vowel was famous among our people for its spiritual culture in the field of poetry, thanks to which our national customs, traditions, examples of heroism, bravery and courage were displayed.

Keywords: The years of war, the oral tradition, the poetry, charity, drum tunes, term, saying, heroism, bravery.

Introduction

In the years of the Second World War, when the people of Uzbekistan began to mobilize all their efforts to achieve victory over fascism, our artists with their worthy creations inspired our people for tomorrow. In the years of the Second World War, when the people of Uzbekistan began to mobilize all their efforts to achieve victory over fascism, our artists with their worthy creations inspired our people for tomorrow. Particularly, people's charities contributed epics, terms, and singings that were the jewels of popular oral creativity.

Since ancient times, the ancestors of the Uzbek people have shown their courage and courage in the struggle against foreign invaders and in difficult times, drawing strength from the spiritual work of griot. The same thing happened in the years of the Second World War, when Uzbek griots on the battlefields, in the cotton fields behind the front, in livestock farms, in cultural and educational institutions, factories and military capitals strengthened the confidence of our people that their creativity would lead to victory. They warned against apostasy, treachery, war hypocrisy, patriotism, and labor evasion. In the years of the Second World War, traditional literature was inextricably linked with the history of the national liberation struggle of our people, oral literature with the world of social thought in the spirit of loyalty to the motherland. President Of The Republic Of Uzbekistan Sh.Mirziyoev's "on holding the International Festival of bakhshiqi art" November 1, 2018. Resolution 3-PQ-3990 wrote: "the long history and culture of any people is embodied above all in his oral creativity-folk art, Epic and Epics, which are an invaluable resource in the realization of the identity of the nation, the preservation and development of its unique national values and traditions". The Uzbek national epic with its creativity and executive prestige opened up new facets in the years of World War II, such as hatred of the enemy in the direction of the new epic and practical assistance to other peace-loving peoples who, along with a gallant, courageous example, fell on their heads. Acting the Bakhshis own love of love for the motherland and our people., demonstrated with musical as well as

performing ability. During the years of World War II, examples of epic and bakhshiqi art entered every household of Uzbekistan, harmonizing our people with their faith in victory, the Performing Arts that inform Uzbek fighters of the feats on the front, creating terms that praise our people for the hard work behind the front while inspiring fighters to become patriotic, humane, brave.

During the years of World War II, new terms were created for mothers, mothers and faithful women of the Uzbek people, daughters of guzal-Angels, who felt the wisdom wise men, or-Name, conscientious and loyal qualities of yor in the heart, and the faithful women of the Uzbek people, pahlovons, dionated, hardworking self-sacrificing komil piri. At the height of the war, it is important that the traditional art was performed by placing treason, arrogance, Dionysia, unfaithfulness, and unfaithfulness to the motherland, the people, the parents, the friends and relatives, the family.

During the years of World War II, a voluminous work made up of nazm and prose with a certain meaningful system in the art of epic, with a series of Heroes, a continuity of the ring of events and a mutual bond of harmony, found great prestige among the people. The executive interpretation of the eleventh chapter of Alisher Navoi's epic "Sab'ai sayyor" during the war years by the people's Bakhshi was stated as follows: "Shoh Bahrom dostonig'a shuru' qilurdin burun bir necha so'zga murtakib bo'lmoq va ul dostonda tag'yir va tabdil voqe' bo'lg'onning uzrin qo'lmoq..." [1]. Alisher Navoi coined the term epic in the same place as "Shoh Bahrom dostoni..." "Shoh Bahrom qissasi..." that is, there is a narrative from the epic, and there is also a hint of the meanings of the narrative and Legend. So the Bakhshis interpreted sleepy meanings and glorified the devotees, who were revered by el during the war years, like the heroes of this epic.

The Surkhan Oasis, considered the cradle of epic and bakhshiqi art during the years of World War II, with its spiritual culture in the field of epic, became popular among our people during the war years, thanks to their creativity, it provided an opportunity to more perfectly develop our national traditions, traditions, examples of Heroism, Valor and courage. It's about. President Of The Republic Of Uzbekistan Sh.Mirziyoev's "on holding the International Festival of bakhshiqi art" November 1, 2018. Resolution 3-PQ-3990 noted: "in order to preserve and develop unique examples of Uzbek national bakhshism and epic arts, to promote it widely, to strengthen the feelings of respect and attention to this art type in the hearts of the younger generation, to strengthen the bonds of friendship and brotherhood between different peoples, to strengthen creative cooperation, to expand the scope of cultural and spiritual relations internationally," Surkhon Oasis spiritually encouraged a citizen . Sherabad Surkhandarya, the basis of the Surkhan School of Saga and bakhshism during the years of World War II, is a saga school that brings together hundreds of Bakhshis who have grown up in the borders of several districts of Kashkadarya regions, Southern, partially northern Afghanistan (inhabited by Uzbeks) of Tajikistan and Turkmenistan. During the war years, dozens of epics such as Qosimko'r Bakhshi, son of Sherna Beknazar, son of Mardonaqul Avliyoqul, son of Umir Safar, son of Normurod Bakhshi, Ahmad Bakhshi, son of Nurali Boymat, Mamadrayim Bakhshi, Yusuf son of O'tagan, son of Eshqobil Bakhshi, Boriboy Ahmedov, son of Qodir Rahim matured. [2]. During the years of World War II, representatives of this school, performing a number of epics such as "Golden pumpkin", "Malla merchant", "Zayidqul", "Ollonazar Olchinbek", "Oychinor", "Sherali", "Kelinoy", strengthened our people's spiritual spirit and confidence in tomorrow's victory, and encouraged them to stay away from grief and danger. [3] During the years of World War II, The Epics of the sherabad

bakhshiqi school were distinguished by their simplicity, compactness of the anthem, ease of text and fluency of expression.

One of the major representatives of the sherabad bakhshiqi school, which he actively created during the war years, is the son of Bakhshi Shoto'ra Centurion Boyqul (1887-1947). The shotaur Centurion is born in the village of Kallamozor, Sherabad District, learning the secrets of bakhshism from his father Boyqul poet. The Boyqul Bakhshi will have a bakhshiqi's will several times by reciting the epic in the presence of the Emir of Bukhara Muzaffarkhan. During the years of World War II, Shoto'ra Bakhshi followed in the footsteps of the father and became known to elu - Ulus, serving to instill the spirit of people's faith in the freedom and independence of the motherland and victory, he entertained the people with his epics. Shotaura Bakhshi sang with high skill about forty epics of the series "Alpomish" and "Gooroglu". In addition, a number of other epics named "The Stranger", "Shodmonbek", "The Merchant" are also considered examples of his creation.

During the years of the Second World War, The Son of St. Bakhshis (1889-1975), who left an unforgettable mark in the sherabad bakhshiqi school with his unique voice, his unique voice and was able to create a new self of this school, was distinguished by his unique creativity. He was born in the village of Ozon in sherobod, orphaned by a mother at the age of two, and raised and brought up under his uncle Sherna Bakhshi. Mardonaqul Bakhshi is both a nephew and child and son-in-law and disciple of Sherna Bakhshi, who receives instruction from Sherna Bakhshi from the mysteries of the saga, bakhshiqi magic. Mardonaqul Bakhshi ranks in the ranks of mature artists who have been able to invent their own method in the saga. During the years of World War II, he dressed the epic "Alpomish" with curiosity and urged Uzbek guys to show an example of mercenary immersion in the fight against fascism. Mardonaqul Bakhshi's tradition in the saga is traced back to the Bakhshi of denov, son of Toshmurod Torah (1897), son of Eshmurod Sherdon (1904), son of Rahim Bakhshi of Angora (1899), son of Qiyam Bakhshi Chori (1907), son of Boysun's Ulach Bakhshi Ghazi (1892-1969), son of Ali Said Hayitnazar of sherobod (1902-1953), son of Tajikistan Bakhshi Ahmad son (1914) and others continued with high skill [4]. In fact, a new phase of alpomishganism began with the creation of the Shoto'ra Centurion, Mardonaqul Bakhshi, Mamarayim Bakhshi, Umir Bakhshi, Wolf Bakhshi. The demonstration of the true facets of the theme of the epic "Alpomish" is now continued by the Bakhshis of the Surkhan Oasis on the basis of that ancient and priority tradition.

During the war years, the role of the people's Bakhshi increased more than ever. At the time of the repression of the 1920s and 1930s, the art of bakhshism had been subject to extreme repression. After the outbreak of war, the pursuit of the Bakhshi came to a standstill. The demand for their creativity increased. The Bakhshis sang folk epics such as Alpomish, Goroglu, Kuntugmish in front of the working people, strengthening their faith in victory. After the end of the war, the chief laboratory assistant of the FA language and literature Institute of Uzbekistan A. After nosirov's lecture at the Sherabad rayispolkom on 2 December 1945, at his suggestion, it was decided to provide material assistance to the following people's Sayers (Bakhshis) and their families at the level of scientific personnel. These are:

1. Avazagulov Mardonagul-5 people in his family;
2. Otaganov Yusuf-4 people;
3. Eshmirzayev Jo'ra-5 people;
4. Eson Bakhshi-3 people. Total 17 people [5].

In place of the conclusion, it should be noted that during the years of World War II, The Surkhan Oasis was a special place of Saga schools, and the tradition of this school functioned as an ideological force that spiritually supported our people in the struggle against fascism during the war years.

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