

## **The Role of Shashmakom and Folklore Taronas in the Literary Environment of Bukhara at the End of the XIX Century at the Beginning of the XX Century**

*D.E. Saidova*

*BUXDU freelance researcher, BUXDPI teacher*

**Abstract.** *This article shows that Bukhara is a blessed place that has been able to deliver a number of high-ranking hafiz and artistic musicians to the world singing. It was stated that Shashmaqom and folklore songs created on this land have a special place in introducing the name of Bukhara to the world.*

**Keywords:** *music, arithmetic, handasa, nagma, mutaarif, singing, art, tarona, tabiyat, poetry, muhammaskhan, zaki, alloma, sozanda, Bukhara, dubayti, rubai.*

The basis of music, sometimes derived from account science (arithmetic). However, the edges of zum arba, zul Khams and other bods are proportioned to each other. Some of the science is from geometry (geometry). The Chunonchi, we say, is calculated based on the low and high height of the hooks, and the tornong is long and short. And sometimes from the science of medicine (psychology-psychology). Because, the power of a person's will occurs from his feeling and action. And some are from the knowledge of the mutaarif.

*Abdukadir Maroghiy, " Maqosid ul-alhon*

Our people have long expressed their hatred of evil in the song, heartfelt in singing all the processes of their life. Even waiting for the alternation of seasons with songs, the child who came into the world was brought up in a singing medium. Every change in the child's life is recorded through songs. Especially at the level of family building, songs dedicated to the younger generation, which have reached the word and found their happiness, attract everyone's attention with their all-round impressiveness. Even when a person is separated from his closest one, he observes him to the final destination, singing cries and annihilation. Thus, this is how singing was connected with human life by chanbarchas, which, in content, covered all spheres of social life. To every social phenomenon that occurs in marriage, they are present.

Singing, which had been forming in Bukhara since time immemorial, rose to the level of art in the region. A number of its mature manifestations have matured, and its own traditions have become established. Under these traditions, shaydolik, who is more deeply immersed in the blood of the youth of this time, ongu shuuri, has been passed down from generation to generation.

Another aspect is the long-standing icon of eastern classical music" tarona", one of the arrow-vessels of a huge musical system, which, in addition, calls" Shashmaqom". Tarona-tarannum (both derived from one base) is actually a "living song", when spoken with today's language, which means "secular song". Hazrat Navoi said that tarona was also called "dubaiti" or "ruboi" before them. Thus, if the Sea melts, one of the rivers that gives life to it is Tarana. So, this is the requirement of the time, the period follow-up.

Shoshmakom (Russian: shashmakom; Tajik: shashmakom; Persian: ششمقام) is a series of statuses that occupy a central place in the musical heritage of the peoples of Central Asia (mainly Uzbek and Tajik); a complex of classical melodies and songs intertwined with such tools as Veil, melody, method, form, style. It was created as a result of centuries of scientific and creative experience and research, which was acquired in the areas of musical folklore and professional music in certain conditions. As a result of the historically long progress of the national and regional classical music traditions, shashmakom is the product of the art of a number of generations of composers.

The status of the peoples of the Middle Ages near and Middle East in the science of music mainly expressed the concept of curtain structures, as well as melodies and songs created in accordance with them. The maqams developed in scattered forms in the early period, while in the 13th century Safiuddin al-Urmawi brought them into the form of a theoretical system of twelve major maqams. After the 17th century, the twelve status systems were in crisis, at the base of which new national and local forms of status began to emerge among the peoples of the East. In particular, in the middle of the 18th century, in the city of Bukhara, one of the major cultural centers of Central Asia, shashmakom was permanently formed in the creative performance activities of Palace singers, singers and composers, and Bukhara statuses, Bukhara Shashmakomi were also mentioned. From Uzbek types of status, Khorezm statuses, Fergana-Tashkent Maqam roads, as well as Wild (Free-looking) statuses, surnay, dutor roads, etc. developed under the influence of shashmaqom. Unique examples of genres such as amal, kor, naqsh, peshrav, savt, tarona, qawl, which were widely used in the composition of the past time, have reached us in the composition of shashmaqom.

Shashmaqom is made up of the status of Buzruk, Rost, Navo, Dugoh, Segoh and Iraq, and consists of a total of more than 250 samples of songs and songs of various forms. To date, the singer, Hafiz and composers have discovered many performance interpretations of the paths of status, sound, tanbur, surnay, dutor and others have created one-part and series works on the roads of status, on the basis of which they have created new melodies and songs.

Statuses were performed by musicians and singers, both solo and in courtship. In particular, in the palace of the emirate of Bukhara in the most recent period, the courtship consisted mainly of 2 tanbur, 2 circles (the circle was also the singer), Afghan rhubarb, sato or qawbiz, as far as possible, ilaman instruments. In Maqam performance, tanbur is the leading voice. Because it has some comfort in adjusting its strings to fit the status curtains and in perfectly sounding the status tracks. The circle, on the other hand, serves as a necessary tool for the musicians and singers to perform the shashmaqom parts on the basis of the specified method.

The head tiller of each status is unique and relatively stable, and in the process of full musical performance of the series, some changes also occur in its curtains. Because in the formation of shashmakom, the content of statuses is closely related to the curtains of this status from 12 statuses, and other subsidiary and status paths are also included in the nature of the theme of the song. Their lad, tonality may also sometimes not correspond to the main status paths.

Each of the statuses that made up shashmakom consists of two major sections-instrumental (mushkilot) and singing (nasr). The instrument sections contain parts of the instrument called by the same name, the melody is characteristic of the status melody to which they belong, while the methods of the circle are the same. The main ones are called classification, Tarje, Gardun, Mukhammas and Saqil. The pieces are added to the status names (mas, classification Buzruk, Tarjei Duguh, Garduni Segoh, among others), and some with the names of composers (mas, Mukhammasi Nasrullovi, Saqili Islimkhan). Some instrumental parts have a separate name (mas, Naghmai Orazi Navo), while Duguh and Segoh are sung with the name Maqam (mas, Peshravi Duguh, Samoi Duguh, Khafifi Segoh). The instrumental parts of the shashmakom are made up of chamber and bossy melody structures. Of particular importance in this is the peshrav style, which is used for the development of regularly changing rooms. Instrument parts such as tasf, Tarje, Naghmai Oraz, Samoi, Khafif are similar to each other, with a small volume; Gardun and Peshrav developed somewhat; The Muxammas and Saqil roads were created on the basis of long and complex circular methods. Although the internal structure of the shashmakom instrument tracks is complex, with its smooth melody and colorfulness,

this status is directly related to the themes of quy. These works express teran philosophical and turfa lyrical moods, while requiring listeners to possess auditory skills.

Typically, shashmakom is switched to its "prose" section after the parts of the instrument are played in a holistic manner one after the other. The singing parts consist of branches of a much more complex shape, their tarona or branches. These are also performed in a holistic category style. The shashmakom singing sections are made up of two groups of categories of branches that differ structurally from each other; the first includes the branches known as Sarakhbor, interpretative, Nasr, and the final Ufar section, and the second includes branches and their branches, mainly named Savt and Mongolian. While the melody of the eponymous tributaries in shashmakom (Sarahbori Buzruk, Sarahbori Navo, etc. In the second group of branches there are branches, which are colloquially known as Kashgar, Soqiynoma and Ufar, and they are sounded in the specific circle methods of the same name. In the development of the shashmakom branch, the peak and namud are of particular importance.

They will be decisive in the fact that the song takes a large form and deepens in content. Namuds are freely used in status paths in the order of Solo peak or group. In the past, the number of namud (up to 4 in one branch) has fluctuated depending on the wishes and capabilities of the Hafiz.

The branch of the shashmakom singing section is harmonious in shape, and the composition of the internal structures can vary. Mas, each Branch Road begins with an instrumental introduction. Then the main letter named income is executed and transferred to the myonkhat sentence, which is stated in the middle curtains. Depending on the urn, high curtains are conquered in the dunasr structure. Then, at the height characteristic of the tributaries, the namud are said, and the song path ends with a furovard (lower) structure, which connects through or without the myonkhat. Some branches may also have a different structure.

When the first group branch of the shashmakom singing section is performed in a monolithic manner, starting with Sarakhbor and then its taronas (up to 6) are read. The last of the taronas is smoothly connected to the interpretation branch by the means of the suporish part, which is spoken in the interpretation circle method. The interpretive Taron is performed and passed on to the Nasr branch and its tarons by suporish in the nasr circle method (Nasr branch samples reach 2-3 in a single status). The last prose branch is usually read without a Taron, directly joining the Ufar singing paths, and with the final suporish the series concludes.

The branches of the second group of the shashmakom singing section are considered independent singing paths in an unconnected way, each of which, in principle, forms a 5-part series. For example, after the main Savt or Mongolian singing path, samples of this song theme with a new weight (talkative, Kashgar, Soqiynoma and Ufar) are alternately connected to it.

Historical, theoretical, aesthetic issues of statuses are comprehensively studied by musicologists from the distant past to this day. In particular, medieval musical treatises brought curtain-lad structures typical of eastern classical music, and meditated on the structure of vocalizations and methods characteristic of maqomot and folk music. In the beginning and middle of the 19th century, a special written poetic collection-verses — appeared about shashmakom. They list the ghazal texts spoken to the maqams, indicate the names of the Maqam and branches, and the order of the series of songs to be performed. The Khwarezmian maqams, which Kamil Khwarezmiy and his son Muhammad Rasul recorded using the tanbur line, also provide valuable information on the 19th-century examples of shashmaqom.

Shashmakom was passed down, mainly orally, from generation to generation in the tradition of Master-disciples. In the 1920s, special music schools, educational institutions were established in the cities of Bukhara, Samarkand, Tashkent, focusing on the assimilation of status and folk music samples; such as Ota Jalal, Otagiyos Abduganiyev, Domla Halim Ibadov, Shorahim Shoumarov, Abdusoat Vahobov, Usto Shudi Azizov were recruited to teach lessons to young people.

Shashmakom was first mentioned by V.A.Uspensky took the present note from the performances of father Jalal and father Ghiyos and published it ("Shashmakom, shest muzmkalnix poem", M. - Bukhara, 1924). Mullah Bekjan Rahman's son and Muhammad Yusuf Devonzoda's "Khwarezmian musical historiography" (M., 1925), Fitrat's "Uzbek classical music and its history" (Samarkand — T., 1927) brochures are early examples of 20th-century comatology with valuable information. The study of shashmakom began to be given more importance, especially since the 1950s. Isaac Rajabov's pen name is "on the question of status" (.), 1963) took the development of Uzbek statecraft to a new level. B. In Tajikistan. Feyzullayev, shashmagam Sahibov and F. The shahobov took note in their performances, and V.M.Under Belyayev's edit, they Published 5 volumes of shashmaqom ("Shashmaqom", M., 1950—67). In Uzbekistan, Shashmakom was recorded by Yunus Rajabi himself and others from the performances of singers and singers, and twice — "Uzbek folk music" (V J., T., 1959) and " Shashmaqom " (I—VI j. lar, T., 1966-75). At the Tashkent conservatory, the Department of " Oriental music "(1972), on the basis of which, through the Departments of " musical Oriental Studies "and" traditional performance " (since 1992), the scientific study and practical mastering of shashmakom was established at the Higher, Secondary special and primary educational stages. Since 1983, the Republican competition of status performers (since 1991 Yu.In the name of Rajabi) is regularly held.

Shashmakom, which arose on the basis of the musical wealth of the Uzbek people, in turn, effectively influenced the development of modern musical art. Composers and composers of Uzbekistan continue to use shashmakom extensively in their work. Of These, M.Ashrafi, M.Burhonov, K.Jabborov, T.Jalilov, D.Zakirov, S.Kalonov, Y.Rajabi, T.Sadigov, Fahr.Sadigov, M.Tajiyev, A.Hothamov and others have made significant achievements in building status potential in their works of song, Romance, chorus, Symphony, and opera. The film " Shashmaqom "was shot by the studio " uzbektefilm " (1972, director T.Akromov). At present, professional ensembles such as the Maqam ensemble, which specializes in the performance of shashmakom throughout Uzbekistan, amateur artistic teams are effectively working on the creative development and promotion of maqams.

In the knowledge of shashmakom, many exalted people shook pen. In the turbulent times of the 20th century, Abdurauf Fitratdek zakiy alloma sought to create a scientific work on the topic "Uzbek classical music and its history", relying on the knowledge of the original windings of this sacred heritage, the piri teachers father Jalal and father Ghiyos bisoti, and sought scientific reflection and was destined to achieve much success. However,they were violated without zamona zayli putting these actions into reality.As a result, the science of status was forced to temporarily retreat. The literary environment of Bukhara in the 20th century was initially led by Sharifjan Makhdum (Sadr Ziyoy), Sadridin Ayniy, Abdurauf Fitrat respectively.

The art of Bukhara and Mavrigi is also a literary and musical resource worthy of scientific, practical research, one of the musical genres of Bukhara, which has been adapted and improved from Bukhara musical folklore. A number of classical music categories have developed under the influence of Shashmakom, the most advanced example of classical music on the land of Kohna and navqiran Bukhara. In particular, it can be seen that at the beginning of the 19th century in the palace of the Emir of Bukhara there appeared the sozanda art, a high example of women's art, that is, the Bukhara series. In the Bukharan Palace cultural milieu, women were known for performing poetry, mukhammaskhani (chanting the poem), and Turkish "Bukharchas"at their typical parties. The sound art, which was directly related to women's creativity and performance activities, was also settled". A number of classical music categories have developed under the influence of Shashmakom, the most advanced example of classical music on the land of Kohna and navqiran Bukhara. In particular, it can be seen that at the beginning of the 19th century in the palace of the Emir of Bukhara there appeared the sozanda art, a high example of women's art, that is, the Bukhara series. In the Bukharan Palace cultural milieu, women were known for performing poetry, mukhammaskhani (chanting the poem), and Turkish "Bukharchas"at their typical parties. The sound art, which was directly related to women's creativity and performance activities, was also settled". The authors of the book" Bukhara "and" Mavrigi taronasi "separately note that"Bukhara is composed mainly of folk songs and dances



“and, as a confirmation of this opinion, instruct most parts of the first moment (section) that they classify as a” folk song”. But the analysis shows that it is evident that these pieces belong more to the yalla genre than to the song genre. Including their band-pattern form, multiple repetitions of” yallo ” and the like, and more importantly, the priority of the dance-pop doyra method and the use of dance art can provide evidence for this view.

It is not for nothing that the female creation of Fergana Valley, characterized by similar aspects, is referred to as “Yallachi”. Because, as is known, the Yalla genre forms the basis of the Yalla repertoire. At the same time, mukhammaskhanlik as a contrast (contrast) was also applied to the yalla genre on a category scale. After the process of movement, which begins gradually from the first part (“O bodaatharan”), accelerates towards the fifth (“Blessed is the wedding”) part and eventually reaches its climax, the next (6) part is played in a free (similar to the great song) style of contemplation. We have not seen the name of this part in the aspects of classical poetry that depend on the known mukhammas or the doyra method of the same name (mukhammas) in Shashmakom. Because the mukhammaskhans, who came in the Bukhara series, are performed on the basis of poetic quatrains and without the help of doyra. In this regard, O.Safarov, O.Atayev and F.The observations of the toorayev are noteworthy: "it should be noted that the poem spoken by mukhammas Khan or a soloist in the manner of his response is not in fact an example of the genre of quintuple – mukhammas, but the traditional lyrical quatrains of the people are either badiha – quatrains, finished under the influence of that uplifting situation. Goho can also be examples of classical poetry. Usually mukhammas Khan is also answered by a solo dancer with his fours of the same kind. Every now and then, in a free manner close to the principles of big singing performance, moaning “O yoron...”, and then, singing the answer mukhamma in a free-style tone, mukhammas Khan takes the piece from his hand. Having sipped him, he touches his lip, then bowed and returns the bowl to the one who handed it. After that, a certain method was played in doyra, and a new one – the second mukhammas Khan took turns. The Fours were endowed with love and Fidelity, the generosity of the toppers, the essence of clairvoyance. Usually the limit of such fanaticism was due to the number of people who were tempted to tell a solo dancer without a fan: the few people said without a fan, the answer was the same.

Today, our primary task is to study the steps of the Blessed stem of this sacred musical heritage, its true and life-giving Roots, scientific-theoretical, practical and creative foundations. At the same time to restore truly scientific views, which were unfairly found and forgotten, in my opinion, it is to bring them to the attention of the modern Taliban young musicians and creators.

Shashmakom is a huge complex that relies on truly scientific foundations –a koshon of musical art. Two types of its bases of meaning and content as a musical variety are mentioned in Abdulkadir Maroghi's “Maqosidu-l-alhon”. But,culliot in the category of multi-part works described in the Book of Kavkabi, a variety close in content to musical Shashmakom, that is, the current curtain (status, voice, branch) and method structures are recorded as a generalized complex. Later, in Darvesh Ali's brochure, benazir majmua, who brought his contemporary to haytar, is noted to be the creator of” Kulliyot " Kavkabi, and his name is mentioned by the teachers who went from iziz and created magnificent works in this area.

Finally, the 19th – century Bukhara musical treatise-verses (hereinafter referred to as a compact treatise-verse or musical verse) was created from time-consuming, as it turned out to us, the first copy was created in 1847. It is an anonymous manuscript, the author of two parts.In a small volume of prose, the role of Mavlon Kawkabi Bukhari in the musical direction of Science is highlighted, and it is recognized that one of the Royal works of his artistic work is “Kulliyat”. The poetic text of this work, belonging to the Kawkabi Pen, is also cited. It was here that the scientific part of the treatise came to an end and was transferred to its poetic verse section, “Andy shashmaqom”(“aknun shashmaqom”).

In the 40s of the XIX century, the famous Orientalist A.A. Semyonov wanted to restore the idea of the existence of an inextricable connection between the “musical shashmakom” and the “Kulliyoti” of Kavkabi, which was expressed in Bukhara brochures. But the politicians, far from the knowledge

of music, thwarted effective thoughts, accusing the beatings of a dedicated scientist of “obscurity”. It is even forbidden to mention the name, to attach to his thoughts and ideas. For this reason, the issue of the relations of Kulliyat and Shashmakom was also forcibly excluded from the scientific circle.

The moment has now come when we can openly discuss issues related to the indigenous roots of our national musical heritage, restore closed thoughts and reflections. For this reason, the time has come to restore the true source and name insignia of The “Musical shashmakom”, the foundation of the maqamot estate, to its original.

Fitrat's services to art studies are also admirable. He founded the School of Oriental music in Bukhara in 1921, serving as the school's first principal. The school also invited musicologists such as Viktor Uspensky, along with connoisseurs of classical music (musicians, singers). He led the work of collecting and recording the "Shashmaqom" melodies on the note from this time on. On the initiative of Fitrat, father Jalal and father Ghiyosdan Shashmakomi V of Bukhara. It was first recorded and published by Uspensky. With his articles "Shashmakom", "on Uzbek music", and his pamphlet "Uzbek classical music is also its history" (1927), Fitrat pioneered the science of 20th-century Uzbek musicology. Fitrat's literary heritage is colorful. As an adib, he not only shook the pen in all types of artistic creation, but also made a huge contribution to the artistic interpretation of Uzbek literature of important social problems associated with the enrichment of Uzbek literature with new genres and types, the reform of the structure of poetry, the teranization of literary realism, the era, society and folk life.

Fitrat's work can be conditionally divided into three periods: the 1st period includes 1909-1916 and was created as the Jadid Enlightenment, inspired by Turkish impressions. Period 2 covers the years 1917-1923, during which Fitrat wrote works saturated with ideas of national independence. The 3rd period of his creativity dates back to 1923-1937, and Fitrat, who was under the constant control of the Shiro Secret Service, is mainly engaged in scientific and pedagogical work.

Fitrat zullisonayn was an adib who entered literature as a poet and literary scholar. During his four-year education in Istanbul, he created exclusively in Persian. Soon he also tried himself in drama and prose. He produced "the debate (originally titled "The Debate of a Farangi in India by a Mudarris of Bukhara in the manner of jadid in several matters") in 1905-1907, before going to Turkey. "Sayha" ("Chorlov", "na'ra") (in Persian), "Sayyohi hindi" ("Sayyohi sayyohi hindi"), "head of salvation", "history of Islam" were written while studying in Turkey, and "Deba" was printed in 1908, "Sayha" in 1910, "Sayyohi hindi" in 1913 in Istanbul. "Leader of salvation" and "family" were published in Baku in 1915-1916. These works became widespread among the people as early as that time. He also turned to foreign languages. For example, "the debate" was published between 1909-1914 in Turkish, Azerbaijani, "Sayyohi hindi" in Russian. And his friend, poet and publisher Abdulvohid Burhonov, issued the "leader of salvation" in St. Petersburg. Besides these, his works "Mavludi Sharif", "Abo Muslim", "Begijan" and early poems were published in the pages of newspapers and magazines such as "window", "progressive", "Sadoi Turkistan", "Turon", "Hurriyat", "Bukharoi Sharif".

His works "debating" and "Sayyohi hindi" served as an unofficial program of the National Awakening Movement in Turkestan in the early 20th century and caused a sharp change in the youth worldview and their integration into the ranks of the jadids. Through later works, Fitrat was accused of nationalism, Turkism, and Islamism.

Fitrat's poems in the Uzbek language that have come down to us, dating back to 1917 and later. Government, February, after the Turkestan people's history was born a very favorable opportunity to achieve independence. Fitrat set out to write disciples during this period who challenged the people to fight for national independence by smashing their shackles of independence. But the traditional aruz weight, in his eyes, did not have the strength to express such a modern idea, to stand up and mobilize the people. That is why Fitrat, who trembled in Turkish and tatar poetry, brought into our national literature the hair of some in his native poetry. The poet, who dreams of freeing and hurrying his native land, writes a poem and four sayings called "the sorrow of the land", in which he sings the idea of the struggle for the Hurrian with baralla. The singer of Amir Temur supported the people to

become the people who loved and humiliated Turkestan in these haircuts and raped the mother in this victim.

He made poems such as "to The Myrrh star", "the East", "The Poet" in the 1917s, expressing a sense of hatred for the Bolsheviks, who had just started Turkestan into the "red colony", and the arrangement they had established. In addition, Fitrat reformed the finger, which was the property of the people's son's poetry with these poems written in the finger minister, and with the Chulpan, writing it, brought it into literature and attached a new life to it.

In 1922, the poetry collection "young poets of Uzbekistan" was printed with Fitrat toshabbusi. From this collection, the poems of Chulpan, Botu and Elbek, which were created by the girl at the same time as the works of Fitrat, were also studied and studied with great interest among the people. Fitrat was also prolific in prose. Presented as a stage play in the 10th year of the 20th century, "the debate" is Fitrat's first work in prose. The "debate" is one of the vivid examples of the Publicistic of the son "tourist Indian" son Fitrat. The publicistic was then effectively used in the expression of the aesthetic views of ham social, khukuqiy, spiritual Ham. It was not until the mid-20s that he began to create "pure" prose works ("Resurrection", "me'roj", "white tomb", "Zayd and Zaynab", "the faith of Zahra", etc. The national question raised in the works "discussion" and "tourist Indian", the topic of religious fanaticism for the 20s, Ham had an urgent relevance. In these stories, Fitrat used religious plots in the fight against the concept of religion. These works served as a national source, particularly the ending and trembling of fiction in the Uzbek literature of The Story Of Doom, which was reworked in 1930.

The playwriting of Fitrat is characterized by its unique character of ham. He produced many works for the theatre from 1916. But his plays such as "Begijan", "blood", "Abo Muslim", "the saga of Temur", "Oghiz Khan", which Hatto wrote from 1916 to 1918, the libretto of the opera "The Wave", which ham wrote in 1934, did not reach us. The government, Fitrat's 5-curtain play "Begijan", depicts peasants' houses rising against Khan's oppression. In the play "the saga of Temür", however, the author's idea of the struggle for independence in the "sorrow of the land (ahead of Temür)" straw has found its artistic embodiment. In another scene that Fitrat wrote in those years, he also looks back on his historical past appeal, reacting actively to the ideological policies of the Bolsheviks in Turkestan, sharply condemning the "new system" based on violence and violence. The leading motive for this period of Fitrat's work—the idea of combating Bolshevism—was especially vividly expressed in the plays "True Love" (1920) and "Indian discordants" (1923). The playwright visited India, a British colony in Turkestan during the show's reign, creating the image of his compatriots, in English, in the siymos of Indian independence, fighting against the British colonizers. In recognition of Jawaharlal Nehru, these works of Fitrat gave strength and encouragement to the struggle of the Indian people against colonialism.

While Fitrat was a Muscovite, he wrote the plays "Abulfayzhan", "the Rebellion of Satan to the Tang" (1924), and after returning to his native country, "The Lion", "Shurishi Vose" ("the Lamb of Vose", 1927), "The Wave" (1934). Among these works, "Abulfayzhan" is distinguished by its Shakespearean epic scale. In it, Fitrat created receptive advice and characters typical of Shakespeare's plays. Information about the passing of a father to a child for cruelty-based salinity on the basis of this play the last representative of the word of the Ashtarkhani dynasty, abulfayzhan tuzanati's decline (XVIII century) birthday in Bukhara, the garden with the arrival of Mangit emirs to the top of tuzanat lies historical events. Fitrat's aim is to look back at a distant historical event: "The King is an ogoch watered with blood, where blood does not flow, it is clear that this tree will dry out", and show the bloodthirsty kings, like Abulfayzhan, who was a victim of this inhuman philosophy, history came out and show the people. With this work, Fitrat predicted the Bolshevik regime to create the Abulfayzhan of the 20th century—Stalin—and immerse his vast country in blood. In this sense, this tragedy is an informant about the people he created with the intelligence of Fitrat. With this work, Fitrat laid the foundation for the genre of tragedy in Uzbek literature, outlined the basic principles of this genre.

From the 2nd half of the 20s, the situation changes. Freethinkers began to wane as the Soviet state registered independently. Condemnation of the intelligentsia, at the same time the jadids, began. A

point of view of a class-party approach to any phenomenon appeared. In the 3rd issue (13th, 14th, 15th) of the 1929 Rosary of Red Uzbekistan, J. In the hands of boybolatov, an article entitled "piggery in Uzbek literature" was published. A critical spirit was written in Maqam Fitrat's "patterns of Uzbek literature". Ya'a Fitrat has been accused of denying Marxism, of developing the transition, of propaganda of bourgeois nationalist sympathies. Fitrat, the author of the goal, and Otajan Hoshim, who wrote a foreword to the book, issued a counter-reply rebuttal in the press. From 1930, political accusers began to accuse him. Several of his writings were cited as "material evidence" to his "counterintelligence" activist. In the 180th, 182nd, 183rd issues of the "eastern Truth" Fable, J. In a message by boybolatov with the title "panturkism under the bayrogi" literary heritage of Uzbeks". J. Boybolatov again fell on the trail of Fitrat. He saw the "accusations" of 1923, recalling that he had ceased to be prosecuted, declaring the poet a "class enemy". The publication of the "Qur'an", a work of "literary heritage of the Uzbeks", concluded that the more opportunities for the work of the proletariat, the more "examples of Uzbek literature will be printed". This information is attached to his "criminal case", a copy of which in the Russian translation was later used as a document telling Fitrat. Despite the revelations in the press, F. Khojaev retained his 1923 song work for another time. By April 24, 1937, Abdurauf Fitrat was accepted with the prosecutor's Office of Uzbekistan by Ogabekov, the deputy of the State Security Administration of the State Security Administration.

Sub-genres of folklore are small works of folklore. Today's folk works entered human life very early, long before the skill of speech and writing. It is one of the most ancient genres of Alla folklore, as evidenced by the presence of conspiracy-tumor elements in it. People believed that a person is haunted by mysterious black forces, and if a child sees something bad, terrible in a dream, then the self. Therefore, everywhere you can find "gray" and other scary heroes. Later, the Allas lost each other's magical elements and had information about a noble wish for the future. Say, Alla is a supplement that puts the child to sleep. The reason why the training of a neighboring child is carried out behind it, the tone in it is very important.

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