

Traditions of Improvisation in Speaking Arts

Koshkarbay Genjebayevich Matimov

Nukus State Pedagogical Institute named after Ajiniyaz, Uzbekistan

ABSTRACT: Investigating spiritual heritages of the nation is one of the significant issues of Third Renaissance. The article depicts historical development stages of oratory skill in solving the problems of spiritual heritages, improvisation phenomena and the importance of the oratory skill in teaching young generation to the feeling and emotions such as being dedicated to Motherland, being literate, knowing social-political relations, being tolerant and diplomatic in international relationship.

KEYWORD: Renaissance, spirituality, national heritage, literature, oratory, improvisation

Literary scholar N. Zhabbarov said: "... the only force that is able to preserve the world in difficult and contradictory conditions from the blows of mass culture, the whirlpool of lack of spirituality and depravity is literature" [Zhabbarov N., 4,3-b.] Thus, there is no doubt that the study of the national and spiritual heritage can become a guarantor of the development of the Third Renaissance in educating the young generation in the spirit of loyalty, love for the Motherland, and enrichment of its spiritual world.

We know well from the history of literature that fiction and art forms of ancient times in the development of mankind as a society go back to very ancient times. Because, a person, studying the external environment, society, everyday life is not limited only to knowledge in practice, but also includes artistic and aesthetic thinking, feelings.

In all periods of human history, fiction and oratory were one of the types of art. They are considered the most leading among all types of art and play an important role as a special kind. And therefore, it was not in vain that they said "... literature intellectually and spiritually improves a person, serves the spiritual development of society" [Kurbanov D., 5,39-b.]. Literature, fiction - the art of the artistic word, learns the outside world, social life through images. Literature, being an integral type of social consciousness, seeks to know nature, everyday life and gives concepts about them through artistic images.

Many scholars admit that samples of ancient culture, literature and art appeared in Egypt, Sumer, China, India, the countries of Central Asia, and in general among the Eastern peoples. [History of the Ancient East. (under the editorship of V.I.Kuzishchin), 3,13-14-b; Oblanov Zh.T., 6, 3-b; Mambetov K., 7.8-b.]

Scientists studying the history of the culture of the Eastern peoples write: "If the infinitely predatory attitude in the Ancient East had not destroyed so much cultural heritage, we would have studied the

culture of these states more deeply before Greece and Rome. Despite the fact that the origins of the ancient culture go back to the East, they were mercilessly destroyed "[History of the Ancient East. (under the editorship of V.I.Kuzishchin), 3,13-14-b.]. As a vivid proof, one can list the monuments of fiction widespread among the Eastern peoples "Avesto", "Gilgamesh", "Mahabharata", "Rumiyana" and others. Such, widespread among the Eastern peoples, artistic monuments of folklore influenced the formation of the literature of the Turkic peoples.

It can be noted that fiction and oratory, the study of which as spiritual values, also has an important role in instilling in the younger generation a love for the art of speech, political and diplomatic relations.

The orator is a master of words, sharp-tongued, recognized by the people, who in the blink of an eye can find the only correct answer to any question at that time. These are people who, at any moment, with the help of intellectual consciousness, improvisational ability, can speak with deep meaning and resourcefulness. Oratory is a collection of poetry that flows, a transparent philosophy, sometimes very sharp, caustic, compact, mysterious thoughts, veiled in poetry. This art is called oratory, and is the general name for the art of speaking in the cultural, spiritual, political-economic and socio-psychological life of the peoples of the world.

Oratorical skill of the word emerged from the needs of the politico-diplomatic, socio-economic life of human society and was formed as a type of profession. This means that the oratory of words at various stages of the historical development of society, having turned into one of the types of profession, along with the satisfaction of the artistic and aesthetic needs of its time, became the only emergency means of political struggle. We can observe the practical results of the profession of oratory (the art of speech) in political-diplomatic, economic relations of clans and tribes, peoples, states in solving military-political disputes, in ensuring friendship of peoples, socio-historical processes, sources of fiction, oral folk creativity.

In connection with such social and historical needs, the art of oratorical speech appeared and the owners of this art were called orators. To improve their improvisational skills, orators were always aware of all events, studied oral folk art, tried to master encyclopedic knowledge. At the same time, clarity, voice pitch and improvisational ability played an important role in the acuity of the mind and speech of the orators. This means that the orator, along with the fact that he is a qualified specialist in oratory, was an absolute master of musical and theatrical art. These syncretic forms of art in the profession of orators and diplomacy were of particular importance. We can see this through the historical past of the Turkic peoples. For example, in the works of Kotan, Ketbug, Soppasla Sypyr zhyrau, Asan kaygy, Dospambet and other zhyrau poets, all important aspects of this art have remained in history.

Oratory (oratory) is closely related to fiction. We know very well how great is the importance of oratorical words, the influence of fiction on the multiplication of artistic paint. Because, we see how oratorical words in samples of oral folk art, dastans, legends, terme-tolgauach, historical songs, legends and rivoyats, written fiction (poems, novels, stories, etc., etc.) , with which these samples abound, have penetrated to the bones of the work. In ancient Greece, oratory (rhetoric) is a theory of speech, a collection of rules intended for lecturers (speakers, speakers). In subsequent periods (in the Middle Ages), the rules of rhetoric began to pass into fiction. Rhetoric has led to an increase in the artistic impact of fiction. For several centuries, artistic literary creation (especially, epic, tragedy, ode), obeying the rules of rhetoric, used oratorical experience. [Khalizev V.E.8,243-b.] Thus, oratory,

oratory (oratory), although formed in Ancient Greece as the science of Rhetoric, coexists with fiction and is studied together with the science of Literary Criticism.

Oratory was also highly valued among the Turkic peoples living in Egypt, Assyria, Babylon, India and Central Asia (Turkic Kaganate).

The presence of ancient experimental samples of speeches before the people, at official and unofficial meetings, at weddings, the formation of the mechanism of speech in the states and peoples we have listed is a natural phenomenon.

We in the history of literature, folklore of the Turkic peoples have witnessed the deep attention of our people to the oratory of words from the early periods. Especially, in the ancient folklore works of the Uzbek, Karakalpak, Kazakh, Kyrgyz, Nogai, Bashkurt and other Turkic peoples, the first examples of oratorical art and improvisational method have been preserved.

All Turkic peoples, desirably, want the origins of their fiction, history, philosophy, ethnography, writing culture and other encyclopedic knowledge to go back to cultural-historical and artistic-literary inscriptions on stones called "Orkhon-Yenisei letters". This historical written monument is the spiritual world of the Karakalpak people. Because, and we, the Karakalpaks, must not forget that we are the heirs of such an ancient cultural and spiritual monument. Since we are also one of the Turkic peoples. And therefore, we have every right to begin the origins of history, fiction, the spiritual world, ethnography, oratory and improvisational tradition, and its birth, formation, stages of historical development.

In the spiritual world of the peoples of Central Asia, along with the folklore works of the Turkic peoples of the early period, for centuries there are oral historical epic works "Tumaris". "Shyrak" and some other literary and artistic works. Here, in these works you can see examples of wit, signs of improvisational phenomena, traditions.

If in Greece, Athens, Rhetoric as a subject of great importance in mastering oratory appeared as a result of everyday requirements during court hearings and developed as a science and a type of craft, then among the tribes, clans, nations living in Central Asia it appeared in a didactic direction based on fiction and entered the development phase. Rhetoric, although not recognized as an oratory discipline, as an oratory and professional direction gives a person with such qualities the popular name of the speaker.

It is advisable to start the history of the oratory of the Karakalpak people with songs engraved in stone monuments related to the "Orkhon-Yenisei writings", a heritage from the times of the Turkic Kaganate (khanate). A striking proof of this can be attributed to the stone poetry of such folk biys and heroes as Bilke Kagan, Kultegin, Tonikok, who improvised and wrote a historical tale in artistic language and created during the period of the Turkic Kaganate.

In the history of the oratory of the Turkic peoples, the literary, artistic and encyclopedic works of such geniuses with an improvisational talent as Abu Raikhan Beruni, Abu Nasr Farabi, Ibn Sina, Abu Abdulla Al Khorezmi, Yusup Khas Khajib, Mahmud Kashkari, Akhmet Yug Sulaiman Bakhyrgani, Amir Unsurulmaoni Kaikabus, Saadi, Nasratdin Rabhuzi, Alisher Navoi, Zauriddin Muhammad Babur, who are common ancestors for all Turkic peoples, are of particular importance.

In the works of these geniuses, one can see vivid examples of oratorical and improvisational ability, which mixed with artistic poetry and scientific hypotheses.

It can be noted that in the XIV-XVII centuries, oratory developed in a mixed way with the poetry of zhyrau. And this means that in the legacy of that period, in the work of such zhyrau poets as Soppasly Sypyr zhyrau, Asan kaygy, Dospanbet zhyrau, Muyten zhyrau and other zhyrau poets, along with zhyrau, poetic abilities, there is a tendency to mastery and oratorical skills. And therefore, there is every reason to recognize these creative personalities as representatives of oratory.

In the subsequent XVIII-XIX centuries, in the Karakalpak classical literature, in the work of such poets who skillfully mixed oratory with poetry, such as Zhiyen Zhyrau, Kunkhoji, Azhiniyaz, Berdakh, Otesh Shayyr, we observe that they gave our people a rich spiritual treasure. Thus, if we notice that oratory developed, forming on the basis of Zhyrau poetry, classical literature, then it is clearly striking that they mixed and developed in a syncretic (syncretism) way.

In the life of the Karakalpak people, there is a tendency towards the tradition that the oratory, besides orators, zhyrau, poets, was masterfully mastered by the progressive people of that period, atalyks, biys of clans and tribes. Because it was a natural and legal phenomenon. Of course, leaders, leaders, biys, when speaking to the people, first of all needed oratorical talent, improvisational skills. Thus, it is very appropriate to note the names of such orators and improvisers, popular leaders of the leaders of clans and tribes, such as Maman bi, Aidos bi, Yernazar bi, Turym biy, Erezhep tentek, Omirbek lakky and other biys and witches who made a great contribution to the development of oratorical art in everyday life of that period. In order to become an orator, you need to have the ability to improvise. If the speaker cannot improvise, then he cannot positively solve the problems, cannot soften the problem situation by the force of a well-spoken word. In a word, he will not be able to show oratorical talent, intellectual reserve, his ability to insert the right word at the right time without the ability to improvise.

The way of improvisation is an artistic literary phenomenon found in all types of art (fiction, music, theater, painting, choreography). This is such an artistic literary phenomenon, in which a person has the talent of an orator, wit, natural talent for a quick, successful, timely answer to any question posed. They say about such people: You can't get into your pocket for a word.

In Karakalpak literature, in general in the art of word and zhyrau, poets, bucks, orators, witches were improvisers, that is, they had the ability to answer questions without prior preparation.

From the earliest periods we can meet such creative personalities with an improvisational ability in the folklore, in the works of such zhyrau poets as Soppasly Sypyr zhyrau, Asan kaygy, Dospanbet zhyrau, Muyten zhyrau, Zhiyen poetshirau and Zhiyrenshe-shesheniks. XIX century Kunkhoja, Azhiniyaz, Berdakh, Otesh and folk poets of the last periods Sadyga shayr, Ram shayra, T. Zhumamuratova and others.

We well know that the legendary zhyrau Korkyt ata, Soppasly Sypyr zhyrau, Asan kaygy, Zhiyrenshe sheshen, Dospambet and other zhyrau in the history of Karakalpak oratory, along with the fact that they were sages, zhyrau, philosophers, thinkers of their time, who were also orators all the people, and even the khan himself, were heard. The works of these zhyrau poets are very closely connected with the history, social, social, and political life of their time. Studying the literary heritage of the zhyrau poets, we see that they were orators, were engaged in state political and diplomatic activities, and were advisers to the khan.

Boldly improvised words of Korkyt ata: "*Yeshekten tulpar bolmas, myygydan sukar bolmas*" ("A donkey will never become a horse, but a myyky (birds) a falcon"), Soppasly Sypyr zhyrau: "*Хә*

khan iyem, khan iyem, qulayady ... uryyska, zyuan tiyer uryyska (" Hey, my khan, you are my khan, listen to my words ..., Do not get carried away by wars, they only harm, no sense "), Asana Kaigy: "*Əy khan iyem, khan iyem, men aitpasam bilmeiseñ, kymyz iship kyzynyp, kyzaraklap terleiseñ, əziñnen başqa khan zhottai* " (" Hey, my khan, you are my khan, if I don't tell you, you do not even know, having drunk an intoxicating kymyz, you sit ruffled, as if) there is no other khan besides you examples of oratory.

Asan kaygy's social activity is expressed in the fact that he was a state adviser to the khan, performing international and interstate diplomatic affairs. In some situations, he boldly intervened in the political affairs of Zhanibek Khan, opposed, if he was sure that he was right. This suggests that he knew a lot and played a big role in preventing unwanted political actions, peaceful existence, and the well-being of the people.

His lines:

“Ahylyp zhurgen kəp dushpan,
(Many enemies biding their time)
Elge zhaý bop keledi,
(who want to attack our land)
Quladin qusty ɵltirse,
(If you kill the Kuladin bird)
Əz basyña keledi:
(The same fate awaits you)
Əy Zhənibek oylasañ,
(Hey, Zhanibek, think about it)
Kyily-Kyily zaman bolmaima? "
(What kind of times will come then?)

means, firstly, that Asan Kaigy was a khan's advisor, and secondly, it completely proves that he is an orator-improviser, a poet.

Paying attention to the ideological direction, content, themes of oratory in the history of Karakalpak literature, we see that in the oratorical speeches associated with Soppasli Sypyr zhyrau, Asan Kaigy and Zhiyrenshe, who worked in the XIV-XV centuries, we are talking about such problematic issues as khans and people's way of life, state policy, diplomacy, friendship of peoples. And other oratorical speeches under Maman biy, Aidos biy, Turym biy, Erezhep biy, Omirbek lakky and other biys, orators, witches who created in subsequent periods make up stories, winged words created by improvisation in solving intertribal and intergeneric strife, problems associated with water, earth, etc.

In the oratorical words, reflecting the spiritual and psychological everyday appearance of the Karakalpak people of the early period, it became a tradition to wrap the presented material in a deeply meaningful, mysterious wrapper. This tradition was a very important phenomenon for the history of the period and the political social process.

From the history of literature, we well know Soppasly Sypyr zhyrau, Asan Kaigy, Muyten zhyrau, Zhiyen zhyrau, Shankai zhyrau and others zhyrau, who were able to masterfully combine oratory and zhyrau poetry in the art of oratory. We highly appreciate their resourcefulness and sharpness of words, their ability to defuse the situation in time with the help of the right word as an improvisational phenomenon.

In general, the origins of the art of words were formed in ancient Greece as oratory. And in the history of Turkic folk literature, it was formed as an art of the ability to quickly find appropriate answers to questions.

Oratory was one of the most important phenomena in the political, economic, social and psychological life of society. Oratorical words are the fruits of resourcefulness, deep intelligence, the product of improvisation. As we have already noted, the improvisational method in oratory is a very important literary phenomenon.

Thus, oratorical words, along with meeting the artistic and aesthetic requirements of society during the period of the new Third Renaissance, is a spiritual heritage that has its place in strengthening the friendship of peoples, interethnic harmony, political and diplomatic international relations.

Literature

Political literature:

1. Mirziyoev Sh. The consent of our people is the highest value given to our activities, Vol. "Uzbekistan" 2018.
2. Mirziyoev Sh. The work of a nation with a great intention will also be great, its life will be bright and its future will be prosperous, Volume III. "Uzbekistan" 2019.

Theoretical literature:

3. History of the ancient east. (under the editorship of V.I.Kuzishchin) Moscow, "Higher School", 2003
4. Jabbarov H. Literature and national spirituality, Tashkent: "Spirituality", 2015.
5. Qurbanov D. Introduction to Literary Studies, Andijan: - "Life", 2002.
6. Qoblanov J.T. History of Foreign Literature, Almaty, 2011
7. Mambetov K. History of Oriental Literature, Nukus: - "Knowledge", 1993
8. Khalizev V.E. Theory of Literature: Moscow, "Higher School" 2004. p. 243.