

## TERMS OF FOLKLORE AND CONDITIONS OF FORMATION OF FOLKLORE-ETHNOGRAPHIC ENSEMBLES

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### Abstract:

Traditions are a practical aspect of social culture. They have a stable and stable character and are realized by many, not by individual or individual individuals. For example, respect for parents, respect for the elderly, hospitality are among the most important traditions of our people, and they are practiced as a manifestation of folk traditions.

The article describes the term folklore and the conditions for the formation of folklore and ethnographic ensembles.

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In the light of the opening ceremony of the twelfth Sharq Taronalari International Music Festival of the President of the Republic of Uzbekistan Shavkat Mirziyoyev, he said: It is predicted that the music of the future will now be created only by technology. But we all know that no perfect technique can ever replace the breath of a living person, his heartbeats, the charm of a living voice, the place of true art. True art, pure and eternal music can only be created by the Lord of the universe, Adam. ”

In a dangerous time when all kinds of disagreements and conflicts, wars and conflicts are raging on our planet, in a world where humanity is becoming more and more entangled in its world, music reminds people of their humanity and inspires hope and confidence in the future. As a cultural phenomenon, music has endless possibilities for educating and nurturing a new generation. Young people who are acquainted with art will have a higher attitude to life, respect for national traditions and universal values. And I believe that they will emerge as a generation capable of rescuing the world from spiritual decay, honoring mutual harmony and solidarity. In that sense, it is possible to say that music has an incomparable divine power, measured by nothing. ”

In the book "High spirituality is an invincible force" published in 2008 by the founder of the state independence of the Republic of Uzbekistan I.Karimov: Thousands of manuscripts in the treasury of our libraries, including valuable works in the fields of history, literature, art, politics, ethics, philosophy, medicine, mathematics, mineralogy, chemistry, astronomy, architecture, agriculture and others. "It's our wealth." Folk art, especially oral art, is a spiritual treasure that reflects the thinking and genius of our ancestors, as the head of state rightly said. The main task of the staff is to use these treasures for the spiritual development of the younger generation. Also, as the President of the Republic of Uzbekistan Sh. Mirziyoyev said in his speech at the opening ceremony of the International Festival of Bakhshi, "... It is the noble duty of the world's leading scientists and artists, statesmen and public figures, and all

cultural figures to pass it on to future generations. ”

After gaining independence, our country, like the peoples of the world, has created the necessary conditions for the restoration of national values created by our ancestors, the popularization of forgotten traditions and their in-depth study. The fact that the people of Uzbekistan pay special attention to ancient traditions, customs and ceremonies is important today, when the process of spiritual revival is in full swing. This is because educating people in a new spirit, inculcating the ideas of national independence in their minds, promoting the values created by our ancestors, understanding the essence of traditions and ceremonies, explaining them especially to young people, spreading the ideology of national independence among the general public. 'is one of the means of mystery.

During the development of society, a certain system of customs and rituals is formed on the basis of human relations and the laws of socio-economic development. In the process of development over the centuries, only ceremonies and traditions that reflect the national identity have been preserved and improved. The national spirit and mentality of the people are reflected in its ceremonies and oral art.

Traditions are a practical aspect of social culture. They have a stable and stable character and are realized by many, not by individual or individual individuals. For example, respect for parents, respect for the elderly, hospitality are among the most important traditions of our people, and they are practiced as a manifestation of folk traditions.

It is known that traditions and ceremonies reflect the glory of the people, its national dignity and such qualities as diligence, freedom, loyalty to friendship, respect for other peoples, love for the Fatherland and hatred of the enemy. The best traditions of the people embody humanity, teamwork and humility, hospitality and respect for elders, and other positive qualities that have become a tradition among working people for centuries.

It is very important to educate the younger generation, in particular, to use every subject taught in secondary schools, every extracurricular activity as a means of spiritual and moral formation of students. is an important and topical issue. Because the fate of the country and the people depends on the readiness of these young people, who are the successors of our future, and their spiritual and ideological perfection. Spirituality is a complex of human spiritual and mental worlds. It is a concept that integrates the inner life, spiritual experiences, mental abilities, perceptions of a society, a nation or an individual. Spirituality in the broadest sense includes the concepts of education and culture.

It is the basis of human and social culture, the main factor of a certain direction. When spirituality is rich, society is prosperous, and when spirituality is poor, society is in decline. A person's level of spirituality is measured by a person's talents, abilities, education, maturity, and development.

The words morality, behavior and character are also Arabic words derived from the original meaning of spirituality, and they are also used in the Uzbek language in their own sense. Morality actively influences our lives and minds, defining acceptable and unacceptable, unacceptable and forbidden behaviors in human relations between good and evil, justice and injustice, kindness and oppression by human society. Moral education is a set of attitudes of a person to his homeland, people, other nationalities, labor, people and self.

Spiritual and moral education is a measure of the degree to which a person has mastered all the spiritual and mental blessings created by the nation and society, and has been able to use them to perfect his morals. Folk songs are a spiritual musical treasure of the people and the nation. The history of each folk art, its traditional performance, its connection with folk customs and other values, and the culture of knowing and performing in which genre (alla, yalla, yor-yor, etc.) and drawing moral conclusions from it. take over

Folklore is a general concept. The term "folklore" is derived from the English words (folk) - folk and (lore) - wisdom, meaning "folk wisdom", "folk wisdom". It was first proposed in 1846 by William

Thoms. Since then, the term has been used internationally in scientific practice. However, in England and the United States, this abstract broadly represents all areas of folk art - folk poetry, prose, music, dance, painting, sculpture, religious beliefs and traditions, while in Uzbek folk art, it is mainly , word art, represents the concept of folk oral poetic creation. The concept of folk music includes "music folklore", the main types of folk art, such as carving (wood, plaster and copper carving), ceramics, jewelry, gold embroidery, embroidery. represented by terms of applied art. The art of folk dance is called folk choreography (Greek choreuo - to dance with a choir and grapho - to record dance movements on special characters).

In Uzbek folklore, the term "folklore" came into scientific use relatively later. It was originally used as "folk literature", "folk literature", "oral literature", "oral creation". In 1935, after the publication of the book "Samples of Uzbek folklore" by H. Zarif and Sh. Idrisov. After the publication of the two-volume anthology "Uzbek Folklore" (1939, 1941) compiled by H. Zarif for higher education, it was further stabilized.

Uzbek folklore is an oral art of various genres, reflecting the worldview, artistic pleasure, creative potential, sympathy and antipathy, dreams and aspirations of the Uzbek people, therefore, folklore is a special science. as a result of the vital necessity of teaching in higher education institutions. The movement to study folklore as a science began in English universities in the second half of the 17th century. In Russia, on the initiative of F.N.

Primitive people expressed their opinions orally at a time when they did not yet know how to write. It was at this point that their oral art began to emerge. Consequently, oral art is a word art with its own characteristics, all its examples live only in the process of live performance, so in some genres the combination of words and melodies is leading, in others the stage number 'ati elements predominate.

Folklore has syncretic features. Many of its examples are performed in harmony with words and melodies. The epic is traditionally sung to the accompaniment of a drum, while the song is sung to the accompaniment of a dutar and a flute. The same songs are performed with dances. In most folklore works, the word occupies a leading position. The genres of fairy tale, legend, narration, narration, loaf, anecdote, proverb and riddle have such a character. In folk tales and folk dramas, movement and facial expressions play an important role in expressing the ideological and artistic content of the melody, but the word remains the main means of revealing the content. This fully confirms the value of folklore as an art of speech.

Indeed, labor played a decisive role in the emergence of folklore. As Gorky puts it: "People have dreamed of flying since ancient times. The legends of Phaeton, Daedalus and his son Icarus, as well as the "flying carpet" testify to this. People dreamed of moving fast on the ground (the tale of the Running Boot), learned to ride a horse, and the desire to swim faster in a river than its current led to the invention of the donkey and the sail; and the attempt to repel an enemy or creature from a distance caused the formation of a slingshot and a bow. People dreamed of weaving a lot of cloth in one night, building the best shelter, even a "tower", a strong fort that could withstand the onslaught of the enemy. Along the way, they created a wheel, one of the ancient tools of labor, and a primitive loom for weaving cloth, as well as a fairy tale about the wise Vasilisa. " In this way, the process of labor leads to the emergence of the art of speech, and the division of labor into different branches due to social development, in turn, leads to the emergence of the art of speech.

provided a diverse character. For example, in the process of the emergence of oral art, primitive man worshiped the magical (divine, celestial) power of the word, on the basis of which he would mark his actions and evaluate the effectiveness of his labor. As a result, the word began to be associated with the ceremony, expressing the essence of this or that ceremony.

As society developed, so did the essence of the notion of the people: with the emergence of classes, the people were divided into two groups, the masters of the ruling class and the slaves condemned to

mutiny, and antagonistic forces in the form of the oppressed and the downtrodden. The exploiters, defending their interests, began to create works that represented ways to keep the working people in captivity, propagating religious-mystical motives and ideas calling for the obedience of the oppressed masses. The exploited have created works that express their hatred of the oppressors and their ability to defeat any evil force. They ensured the ideological popularization of folklore by expressing their views on life, socio-political, historical-philosophical, artistic and aesthetic views. Advanced ideology is the basis of folklore. Socio-historical events reflected in the examples of folklore are always evaluated from the point of view of ordinary working people.

Visual aids and art in folklore. Folklore, as an ancient art of expression, is distinguished not only by its deep ideology, but also by its high artistic value. It has a variety of genres of expression, such as epics, fairy tales, proverbs, songs, riddles. There are many peculiarities in the principles of artistic generalization of reality in folk art, as well as in a number of compositional principles (for example, the plot and its components, imagery, visual aids).

The reality described in folklore is related to the past in terms of time, so that traces of antiquity have been preserved in the nature of this or that genre, as well as in the features of language. This is evidenced by the fact that our primitive ancestors worshiped the power of words in badik, kinna, applause and curses, as well as the existence of archaic expressions and dialectisms in the language of folklore. As the language of folklore is a living language, archaic expressions and dialectics are the norm. With this feature, the language of folklore differs from the language of literary polished fiction. The language of folklore is in constant motion and has always been a source of enrichment of literary language.

Uzbek folk art has a unique system of means of expression, which differs from fiction. The symbolic images, constant adjectives, traditional formulas in these folk songs, the vitality of the fixed expressions in the language of folklore are evident in the abundance of caressing, diminutive additions, parallelism, active and original use of the plot.

Folklore collective creation. Folk oral art is created and lived in a long-term creative process, passed from mouth to mouth, from generation to generation, from teacher to student. The author of the sample of fiction and the date of writing will be clear and known. The anonymity of the author of a work of folklore (Greek. Anonymis - unknown) does not deny that the work was once created by an individual artist.) No one knows who composed the simple and straightforward songs of his young people or tribe's inner and outer life, which are silently and clearly described ... and this song is passed down from generation to generation, from generation to generation, and times pass. sometimes they cut it, sometimes they lengthen it, sometimes they re-create it, sometimes they add other songs to it, sometimes they weave another song in addition to it - then the poem becomes a story, only the people Literature is another matter: it is no longer the people, but individuals who reflect various aspects of people's lives in their practical activities. In literature, the individual emerges as a whole, and the literary stages are always distinguished by the names of individuals. " We see that a work of folklore "becomes a model of collective creativity in the process of passing from mouth to mouth, from generation to generation, even if it is ever woven by an unknown person (individual). As the collective enjoys its creative potential, it develops and develops its ideological and artistic perfection.

It should be noted that folklore originated in ancient times as a collective work of the collective, the first examples of which were intended for collective performance. At that time, the individual artist was not completely separated from the team. With the improvement of socio-political relations, the growth of the aesthetic thinking of the people and the deepening of the division of labor, individual performers - singers, storytellers, bakhshis, comedians, khalfas - began to shine with their skills. But these talents, too, run with the intellect of the people, performing works that have been passed down from mouth to mouth, from generation to generation, from teacher to student, and, of course, in the process, adding something of their own to their personal skills. would show. Tilla kampir, Sultan kampir, Jolmon

baxshi, Buron shoir, Jumanbulbul, Jossoq, Xonimjon khalfa, Bibi shoir, Suyav baxshi, Amin baxshi, Yuldosh bulbul, Sultanmurod, Qurbonbek, Khidir shoir, Yuldosh shoir, Suyar shoir, Sherna yuz bashi, Mulla Kholnazar, Haybat soqi, Kunduz soqi, Fozil Yuldosh ogli, Ergash Jumanbulbul ogli, Polkan Jonmurod ogli, Islam Nazar ogli, Saidmurod Panoh ogli, Abdulla poet, Umir poet, Nurmon Abduvoy ogli, Kholyor Abdukarim ogli, Bola baxshi, Qodir Rahim ogli and others have created works created by the collective genius due to their individual performances. passed down to the next generation. Some of them began to create themselves, firmly rooted in the traditions of this collective creativity, more precisely, they were able to rise from the level of traditional epics to the level of creativity.

Folklore is an oral creation. The way of life and creation of oral folk art has a special significance. Because it emerged as an expression of the way of life, worldview and beliefs, struggles and defeats of our ancestors in the distant past, whose writing has not yet been discovered. According to folklorist A.A. Potebnya, folklore is born from a "source of memory", more precisely, from the transmission of memory by word of mouth. According to him, the "source of memory" is not just a concept of one or more people, but the rumor, rumor, word of mouth of an entire nation. This rumor or verbal thought is passed from teacher to student (father to child), from seed to seed, from generation to generation, and is shaped by the spirit of the new era, the new performer and creative potential. Such bleaching is manifested in a change in the form and content of a work of folklore - the appearance of something, the omission of something. Let's say a historical fact can be dropped from a work because it is forgotten. Either the part of the song in the epic is forgotten and it can live in the form of a fairy tale, or vice versa, it can grow into a fairy tale. These are the hallmarks of folklore as a lively process of oral creation. After all, if folklore lives by word of mouth, fiction lives by writing. Folklore is told orally (fairy tales, proverbs, riddles, legends, myths, anecdotes, praises, etc.) (epic, oral drama, etc.), sung (song), and fiction is read only.

No matter how the form and content of a work of folklore changes due to word of mouth, it does not diminish its ideological-artistic and socio-aesthetic value, because it reflects the attitude of the creative people to reality. The main reason why folklore works have been passed down by word of mouth for so many centuries is that in folklore, tradition is a unique feature that defines its ideological and aesthetic essence. Tradition in folk art means not only the relative stability of the text of a work in the process of oral transmission, but also the characteristics, subtypes and forms, means of expression and protagonists of the original performance of the work in the process of transmission from generation to generation. also means that it has remained relatively unchanged.

Tradition is a product of collective creativity, but it is also a unique form of collective preservation of folklore.

Oral creativity is a constant form of folklore, which, in turn, requires memorization and memorization. The presence of improvisers among Uzbek poets, who knew and sang more than 40 traditional epics, is a product of this traditional need. By the way, traditionalism is a unique feature not only of folklore, but also of folk music, dance and applied arts.

Tradition has its own socio-historical sources, for example, the first examples of folklore were created in primitive society, which reflected the relatively established traditions and views of life of the people of that time. This ensured a certain stability of the form, plot, images and motives of folklore works.

The people have an artistic taste formed over the centuries - an aesthetic taste, and folklore has always lived in accordance with this international aesthetic principle. This is an objective law for folklore. The impact of socio-economic development on folk aesthetics drives traditionalism in folklore. For example, the genres of badik, kinna, burey-burey, as well as the ceremonies "Sust khotin", "Choy momo", "Barot keldi" became widespread in the social life of the population as a result of radical changes in the development of social thought. By this time, the tradition of composing epics had also been introduced, and genres such as song, proverb, askiya, and oral story continued, and some new

genres, including historical song, emerged. Also, the motives in the traditional song have changed, filled with images and views that fit the content of the new event.

The poetic system of some genres has undergone significant changes. In particular, in the new epics born at that time, although based on the epics, ready-made patterns, motifs typical of traditional epics, they are no longer based on the supernatural, as in traditional epics, but on real life, objectivity. was expressed in the case. While the ideal heroes of traditional epics win by acting with the help of supernatural forces, the heroes of new epics are real historical figures who act based on the realities of the time and achieve their goals. This difference can be seen in the conflict between traditional epics and new epics. In traditional epics, conflict is based on the need of the individual, and in new epics, it is based on the need of the public interest. Consequently, the conflict of new epics has a vital ground and its solution is also real.

Variety in folklore. Samples of folk art live only in different variants in the process of live performance. Variety is a way of life of folklore. Variety is a feature of the nature of folklore, its creation and the laws of living in a living oral creation, which fully covers the plot, imagery, poetics, genre features of folklore works. Consequently, a variant is a variety of copies of a work that are based on a living oral epic tradition, that can coexist without denying each other, and that are mutually exclusive. For example, there are thirty-three complete and fragmentary versions of the epic "Alpomish" written by twenty-eight poets. There are many more options among the people.

An important feature of variability is that it exists within a form. Consequently, the appearance is a relatively broad phenomenon, which is a plot and a genre of folk oral poetry, which differs from each other in terms of the ideological concept promoted in the play, as well as the composition of the work and the means of artistic expression. samples. By the way, the epic "Alpomish" has Uzbek, Karakalpak, Kazakh and other forms. A particular epic can have several forms in the same nation. For example, the epics "Alpomish", "Shirin bilan Shakar" and "Sahibqiron" are popular among the Uzbek people in two versions.

**Conclusion.** Thus, variability determines the popularity, popularity and boundaries of the distribution of folklore works, provides a rich material for determining the causes of changes in folklore, to reveal the laws underlying the processes that have taken place and are taking place in folklore.

Thus, folklore works are created on the basis of a specific realistic method, which differs from the method of written literature in that it generalizes reality, enlarges the protagonist, does not detail his personal life, does not show psychological complexity, and typifies in a fantastic image. does.

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