

**Choriyeva Madina Tokhtamurot qizi**

**Teacher of Dehqanabad district Children's music and art school № 5**

“At the same time, in the current era of globalization, when the negative impact of show business, “mass culture”, which has become a commercial tool, is becoming increasingly strong, it is no secret that attention and interest in folklore art, which is the source of any national culture, is unfortunately declining. However, folklore art, so to speak, is the children's song of humanity”

**SHAVKAT MIRZIYOYEV**

**President of the Republic of Uzbekistan**

**Annotation:** This article highlights the role and significance of the customs of our people, that is, their traditions, rituals, history, religion, language, and literature.

**Keywords:** Religion, folklore, poetic, Chechen, archaeological, aesthetic

The melodies of the people's soul, heart-rending songs, have turned into traditions and rituals, creating a treasure trove of magnificent values of the artistic genius of our ancestors over the centuries. Folk traditions, paintings, rituals and customs, examples of oral poetic creativity, embodying unique wonders of artistic thought - these are eternal national values, which have lived on this sacred land for thousands of years, formed as a product of the talent of our ancestors and the creative potential of our Chechen grandmothers. If we look closely at the culture, customs, and rituals of the Uzbek people, that is, pay special attention to them, our spiritual revival is of great importance today. This is one of the tools that helps to educate our future children, the young generation, in a new spirit, to understand the essence of traditions and rituals, our religion, our culture, the values created by our ancestors, and to explain them more deeply to our youth.

Our Honorable President Sh.M. Mirziyoyev defines art, culture, and literature as follows: “We have a great history that is worthy of admiration. We have great ancestors that are worthy of admiration. We have incomparable wealth that is worthy of admiration. And I believe that, if we are lucky, we will definitely have a great future, great literature and art that are worthy of admiration”.

It is worth noting that the artistic creativity of the Uzbek people is the creation and hearth of our culture, which has been created for centuries and passed down from mouth to mouth, from generation to generation, from teacher to student. The roots of Uzbek folklore have a history of about a hundred years and go back much further. In particular, folkloristic ideas reflected in ancient artifacts, archaeological monuments, paintings and drawings, folkloristic-aesthetic attitudes towards examples of folk art that have come down to us orally, various folklore works included in the work of Mahmud Kashgari, who lived a thousand years ago, “Devonu Lug’atit Turk”, folkloristic views of our classical literature figures, and folklore examples in their works form the first ideas about folk oral art, artistic and aesthetic attitudes. Uzbek folklore emerges in its striving for self-realization. It became a fully-fledged stable phenomenon in the late 19th and early 20th centuries. Among these, oral folk art also has considerable importance. Oral folk art is the work of hardworking people. Folklore, which is a component of folk art, is distinguished from other types of folk art (music, theater, dance, fine and applied arts, etc.) by the fact that it is an oral art. Folklore works did not remain in the same state as

they were originally created, but underwent various changes, processing, and adaptation to historical conditions, while at the same time positively influencing written literature. The period from the 6th to the 20th centuries in Central Asia was a period of socio-economic complexity. This period is considered a period when the Uzbek people lived a sedentary and nomadic life side by side for a long time. The opinions in some sources are approximate. For example, in the most ancient times, myths, legends about clans, tribes, sayings, customs, seasonal and ritual and labor songs were widespread among most peoples. During the formation of the first states, heroic epics were created, and later epic, lyrical and historical songs, oral drama appeared. Traditional examples of folklore are mainly works created in the 6th-20th centuries. For example, Amir Temur ordered the Bakhshis to sing his travels in epics, there were such girls as Kamalzoda and Jahon Mirzo in the palace of Tokhtamysh, and even the book "Abo Muslim", written in a form close to folk epics, was created in the 12th century. Looking at the history of Uzbek folklore examples, it is necessary to first mention the name of the great linguist, Mahmud Kashgari. Of the several scientific works created by Mahmud Kashgari in the 11th centuries, only the work "Devonu lug'otit turk" has survived. The manuscript is kept in Istanbul. The Devan consists of two main sections, which are On the subject of ancient labor songs cited in the dictionary of Mahmud Kashgari. The songs about hunting describe the art of hunting and the attitude of ancient people to hunting labor. In the quatrain about hunting, the hunter's activity in hunting, the desire to catch deer on horseback and with the help of hunting dogs and increase the hunting product are expressed. The fight of hunters against wolves is described as follows:

Kecha turub yurir erdim,  
Qara-qizil bo'ri ko'rdim.  
Qatig' yoni qura ko'rdim,  
Qoya ko'rib baqu og'di.  
Mazmuni: Kechasi turib (kezib) yurar edim,  
Qora-qizil bo'ri ko'rdim  
Baquvat yoyni (otishga) hozirladim,  
(U) qo'rqib qoyaning orqasiga yashirindi.

The verse contains excerpts from the lament genre of ceremonial songs. These marches are dedicated to heroes who fought bravely on the battlefield and died. They praise the bravery, courage, selflessness and other qualities of this bravery, express the longing for loss, and mourn the loss. The march dedicated to Alp Er To'nga is one of them, this hero is sung under the name Afrosiab among the peoples speaking Iranian languages. His legendary, artistic image is created in Firdaws's "Shahnama" and other works.

Ulishib eran bo'rlayu,  
Yirtin yaqa urlayu.  
Siqrib uni yurlayu,  
Sig'g'tab ko'zi o'rtilur.  
Mazmuni: Mardlar yig'lab bo'riday uvlashdilar,  
Yoqalarini yirtib baqirishdilar,  
Faryod chekdilar.  
Qattiq yig'idan ko'zlari xiralashib, parda bosdi.  
Alp Er To'nga o'ldumi,  
Esizajun qoldimu,

VOLUME-6, ISSUE-1

Ozlak ochin aldimu,  
Endi jo'rak jirtilur.  
Mazmum: Alp Er To'nga o'ldimi,  
Yaramas dunyo qoldimi.  
Dunyo undan o'chini oldimi,  
Endi yuraklar u uchun yaralanmoqda.

It is known that the genre of lamentations, that is, laments, is widespread in Uzbek folklore. If today's examples of laments are compared to the song about "Alp Er To'nga", then one can find similarities in content and form between them.

Most of the examples of oral creativity cited in the collection are seasonal songs and songs of a lyrical type that express the image of nature. This song expresses people's understanding of natural phenomena in ancient times. One season of the year makes them happy, while the second season makes them extremely sad. As a result, winter and summer are contrasted in the songs.

Qish yoy bilan to'qushdi,  
Qinir ko'zunug' baqishti.  
Tutish qali yaqishti,  
O'tg'olimat o'g'rashur.  
Content : Qish bilan Yoz to'qnashdi.  
Qing'ir ko'z bilan bir-biriga qarashdi.  
(Bir-birini) tutib olishga intilishdi.  
(Bir-birini) yutishga tirishar edilar.

Winter and Summer argued, each of them boasting of their own qualities and belittling the other.

For example: Winter says to Summer:

Winter spreads water,  
The husband gives birth to a horse,  
The two eat the food,

The winter began to shout against the summer:

The flesh of people and cattle ripens in me, strengthens.

I reduce the number of diseases.

The flesh of people hardens,  
they become strong.

And the summer said to the winter:

The fish in the mud runs,  
The fish in the mud spins viciously,  
Their claws are broken,  
Their teeth are broken,

They are torn apart with a sharp object.

The content: The mud covers everything,

The poor, the humble suffer,  
They suffer hardship.

The fingers are cold,

They warm themselves with the breath of the mouth.

In this struggle, the winter is "defeated"), and the summer wins. Nature seems to come to life again, the hills are covered with carpet-like grass and greenery, the snow and ice in the mountains melt, waters begin to flow, various flowers bloom, adding beauty to the earth.

As for Uzbek folk songs, this genre is also of particular importance. The term song in a broad sense is used under the general names of lyrical songs, folk lyrics, folk poetry, and songs. At the same time, its samples also have their own names. For example, "Yor-Yof", "O'lan.", "Lapar.", "Lyrlk terma.", "Alia", "Bayt-ghazal", "Kelin salom", "Khush kelibiz", "Yig'i" and others. The term song was first mentioned as kashug' in Mahmud Kashgari's "Davanu lug'otit turk" written in the 11th century, and the explanation of this word is given as a poem, qasida in Yusuf Khos Hajib's "Qutadgu bilig", and in the "Muqaddimatul-adab" dictionary of Mahmud Zamakhshari, created in the 12th century. In Alisher Navoi's "Mezonul-avzon" and Zahiriddin Babur's "Risolai aruz", the term song is called surud, ayolgu, lahn, turki tarona, ashula, o'lan, chipga (chinga), which are used to designate different genres of songs. used. Uzbek folk songs are divided into several types. They are divided into groups such as labor songs, seasonal and ceremonial songs, lyrical songs and historical songs. Not only Mahmud Kashgari, but also a number of our great scholars have made a great contribution. For example, the first source in studying the heritage of A. Navoi is his works such as "Munshaot", "Vaqfiya", "Majolisun-nafois", "Muhokamatul-lughatain", the second source is the oral creativity of Uzbek, Tajik, Turkmen and other peoples, many fairy tales, legends, stories, and the third source is the valuable works created by his contemporaries.

A. Navoi writes in "Mezonul-avzon" about "chang" (yor-yor), one of the most ancient types of folk poetry and ceremonial songs:

"Yana changi" durkim, turk The ulusi say in their wedding songs that the bride and groom are very modern and there are two types. One type is not true to the rhythm and the other type is said in a verse, it is a sea of history and the word yor-yor is used instead of radif, like this, verse:

Which chamandin heard the sound of the saba, yor-yor.

Who, from the damin tushti yot jonim aro, yor-yor.

In the poem "Saddi Iskandari" on the occasion of Alexander's wedding, the poet addresses the sog in the lyrical ending and says yor-yor:

The singer is singing in the weight of the chinga,

Navo check, die, die, die.

If you say: my soul brother, yor-yor.

I say: my head of sorrow, yor-yor.

The poem "Saddi Iskandari" Navoi believes that this work will be highly appreciated because of its epic, dedicated to the most important issues of the era in which he lived. Indeed, the poet took a positive approach. Because Navoi pays special attention to folk proverbs, folk interpretations, and wise sayings when creating his work. The poet quotes some of the folk proverbs exactly or adapts them to poetic verses in a formal way, preserving their content.

"Hay-hay o'lan" has acquired a new meaning and has survived to this day. Here are examples of the proverbs that are said on this day:

... Hay-hay o'lan, jon o'lan, jon g'animat, yor-yor.

Bir jon emas, hay o'lan, jonon g'animat yor-yor.

Hay, hay o'lan, jon o'lan, jonon g'animat yor-yor.

Kelinimiz qut ho'lib, ko'rsin davlat, yor-yor

Indeed, the fact that this folk art and poetry is being sealed and preserved to this day shows that our traditions are increasingly enriched with a new form and content. The work of mass recording, collecting, publishing and scientific research of samples of Uzbek folklore began directly in the first quarter of the 20th century.

In conclusion, it is worth saying that the need to pay attention to our beautiful customs, rituals, history, literature, religion, and most importantly, our national traditions, national values, our rich folk oral creativity formed over many centuries, with kindness and love has been emphasized since the first days of independence, and it is not for nothing that a wide path is being opened to them at the state level. At the same time, to cultivate and not forget in the hearts of children who are being formed as individuals. I think this idea should also be implemented in secondary specialized schools.

**Literature used**

1. Sunnatillayev A. Methodology of working with folklore and ethnographic communities. - T.:2022.
2. Murodova M. Folklore and Ethnography. –T.:2008
3. Alaviya M. Uzbek folk ritual songs. -T.: 1974.
4. Yuldosheva S.N. Methodology of folklore and ethnographic communities.- T.:2014