

SONG GENRE - ITS PLACE IN FOLKLORE ART

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Abstract. The article talks about the song genre in Uzbek folklore performance art. During the long historical development, folk songs have turned from mythological to artistic thinking. Therefore, in addition to traces of ancient imagination, the songs express the events and experiences of the Middle Ages, as well as today, yesterday and today. The article tried to cover the song genre in detail.

Keywords: folklore, song, genre, performance, art, epic.

A song is a poetic art composed of quatrains and performed to a melody. One of the oldest and richest genres in the folklore of Turkic peoples. According to the basis of creation, ancient beliefs and imaginations, including naimistic, totemistic, shamanic worldviews, cults, rituals and rituals, are inextricably linked with everyday household life, have a stable relationship with music and dances, and are of a lyrical nature. Examples of poetic art are called folk songs.

The first information about the song can be found in Mahmud Kashgari's book "Devoni Lugotit Turk". This proves that folk songs were colorful even in those distant times, and that their historical roots are very ancient.

The word "song" is "koshug" in "Devonu Lug`otit Turk", "spoon" in Yusuf Khos Hajib, "gosh" in Heydar Khorazmi, "song" in "Muqaddimatul-adab" by Mahmud Umar Zamakhshari. , in Alisher Navoi's works "song", "surud", "female", "lahn", "turku", we see that it appears in the form of "song" in "Babirnonoma" of Zahiriddin Muhammad Babur. Both Alisher Navoi and Babur use the word "song" when referring to folk songs.

The rest of the time, he mentions "surud" or another term.

In ancient times, our ancestors imagined the song as a deity who brings peace, fertility, prosperity, children and a prosperous future to people. According to one legend: Once upon a time, a songbird flew over the earth and taught people to sing. She

was whimsical and beautiful like a woman. Where the song stopped and rejoiced more, people lived happily and prosperously there.

Although the songs are called by different names in the Turkic peoples, their roots are the same. Uzbeks call it *koshik*, Kazakhs, Karakalpaks call it *kosik*, Turkmens call it *Aydim*, Turks and Ozers call it *koshma*, *goshma*, *turku*, Uyghurs call it *koshok*. In some Turkic peoples, it is also called *song Turk*. However, the words "dumb" and "song" are more ancient and mean folk lyrics in today's sense.

There are similarities and differences between folk songs, which are examples of oral creativity, and literary songs created by a certain individual creator. The similarity lies in the fact that both songs adhere to music, melody, and a certain measure - weights. A folk song is one of the songs that are an example of written literature, because of its traditionality, collectiveness, domestic orientation, variety, that is, it has been orally created, performed orally by the people for centuries, and is an oral heritage. It is completely different from the way it is being left.

During the long historical development, folk songs have turned from mythological thinking to artistic thinking. Therefore, along with traces of ancient imagination, the songs express the events and experiences of the Middle Ages, as well as yesterday and today.

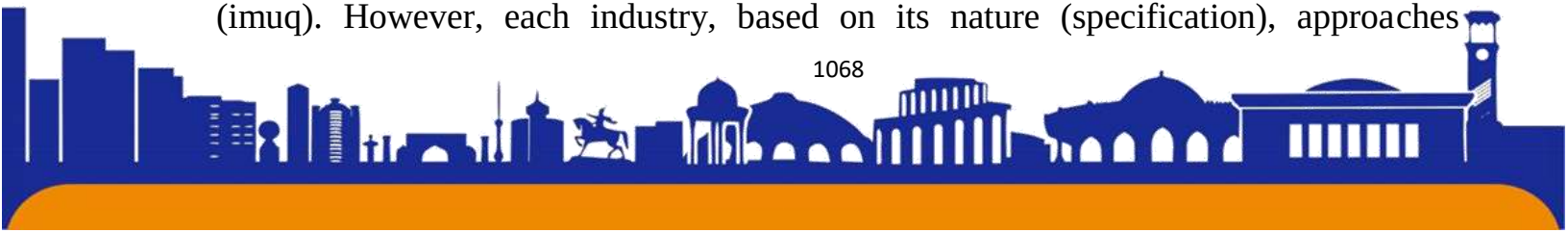
The main part of the songs consists of finger-weighted quatrains, and there are also examples of aruz-weighted ones. Experts recognize that quatrains are the oldest example of a song. The use of the same rhythms in the songs ensures the melodiousness of the song and increases its poetic character.

Good drive, good drive, little, little, little.

My shield hoof is on the ground, little, little, little. My iron hooves drive, small, small.

Make the threshing small, small, small.

The place of songs in performance art is determined by the place of symbols in it. Therefore, first of all, it is necessary to answer the question of what is a symbol. Symbols are widely used in life, science, literature and art. One of the leading features that connects the concept of "symbol" in all these areas is that the thing that comes as a symbol in each of them, gathers several concepts and evokes a stable association (*imuq*). However, each industry, based on its nature (specification), approaches



symbols based on its own criteria. In most cases, the symbols used in one field do not perform the same function in another field.

Symbols in life, science, literature and art also differ according to their functions. Symbols in life mainly perform a communicative task, symbols in science serve to express certain concepts, and symbols in literature and art serve to convey artistic aesthetic meaning of experiences, situations and events. Valuable opinions have been expressed in scientific literature about general and specific aspects of symbols in science, literature and art .

There are many common aspects between folklore and literature, which is a product of poetic creation. At the same time, their unique structure, specific internal laws and other important properties distinguish them from each other.

In folklore, the performer (even if he is a high-level improviser) cannot completely deviate from the strict traditions that have emerged over the centuries when performing folklore works and creating a new work. In folklore, the destruction of stable traditions, the introduction of new ones instead of the old ones takes place very slowly over the centuries. The role of the creator in the renewal of traditions in literature is great. In particular, formal traditions in literature can turn into a completely new self in a very short time. The same situation can be seen in the use and historical development of poetic images in folklore and literature, including poetic symbols.

At this point, we should first clarify what we mean by the word "symbol" in folklore and literature. We call a symbol in a work of art (folklore and literature) a word (image or detail) and a combination of words, in addition to the lexical meaning, which conditionally evokes a stable association and this association we understand that it serves to reveal the intended poetic meaning.

Symbols in folklore are primarily characterized by their traditionality. This tradition has been formed for centuries, and in many places it is historically connected to the long past of the people, to various mythological beliefs. For this reason, they cannot be alien to the performer and the listener . But you should not see primitiveness in traditionalism. Each traditional symbol can show its new semantic aspects in a concrete text. This ensures simple, unrepeatable beauty and richness in folklore. The basic poetic meaning of most folklore symbols is passed from generation to generation almost unchanged. The emergence of new symbols is slower than in literature. Folklore

does not have an individual symbol for a specific work or creator . Traditionality, popularity, inherent meaning within works belonging to one genre are the leading properties of symbols in folklore.

Contrary to folklore, symbols in literature appear in connection with the talent and talent of the creator. Every artist has the ability to use folk symbols, traditional symbols in general literature, to give them a special poetic meaning, to create new symbols, to use symbols belonging to other literatures and nations.

Many traditional symbols in literature are historically connected to folklore symbols. But it cannot be concluded that they carry the poetic meaning of folklore. Another important feature that shows the unique aspects of symbols in folklore and literature is the question of the role of the text content in the manifestation of the poetic meaning expressed by the symbol in the work.

The main factor guiding the listener in understanding the poetic meaning of symbols in folklore is the system of images of this symbolic image that has been formed in the minds of the people for a long time and has taken a traditional form (in this case, the situation in folk songs is the meaning of symbols it should not be overlooked that it is close to the symbols in literature), the true poetic meaning expressed by the symbolic image in literature emerges directly through the content of the text. For example:

Savrikhan's scarf, the coast of Tozimas? He burned Mahmudali, his eyebrow and forehead.

In the mentioned quatrain, "scarf" is a poetic symbol. However, there is no clear indication of the symbolic meaning of this image in the text. Therefore, if we do not take the scarf as a symbol, but try to understand it in the meaning of its object and try to interpret the four, we will hear a very lively message. At this point, if we approach the text considering that the headscarf is a symbol of the family in the imagination of the people and in the songs, then the original situation presented in the song will appear before our eyes.

The connection between the lexical and portable symbolic meaning of the word is indirectly felt in the symbols that appeared on the basis of direct natural comparison in folklore . This situation can be counted among the general properties of symbols in literature and folklore. Symbols in folklore can have differences between genres not only in content, but also in form according to the nature of each genre. For example: in

Uzbek folklore, the epic genre differs sharply from the song genre in terms of compositional construction, narrative method, possibility of coverage of the depicted object, form of expression and volume. Let's pay attention to the following poetic passages taken from several epics;

Is there a back in the mountain without snow, without fog,

If it's spring, is there a flower in the garden?

Or

Let it be, let it be, let it be, let the heart be rich. A boy like you doesn't come here.

May the owner of Turkman be with you.

In the cited examples, poetic symbols from folk epics are associated with epic kilishes in our folklore, such as "Is there a waist on a mountain without snow and no fog," "Is there a flower in the garden if it's spring"; "Let it be, let it be, let it be, let it be"; "There were apples in a garden, there were nos"; is manifested in stable, traditional poetic verses. These traditional verses are "When you sigh, tears flow from your eyes"; "Let it be a language that will remain silent until death"; If you carefully observe the stable poetic verses that evoke constant associations from epic poems such as "A flower yellow with sadness", certain words and phrases in each of them are the basis for a figurative meaning. it can be seen.

For example: "Is there a back on the mountain without snow or fog?" let's take the verse.

It is known that among the Turkic peoples, the belief that the mountain is regarded as a great grandfather and patron has existed since ancient times, and various meaningful forms of this mythological belief are widespread in the folklore of the Turkic peoples. We find many traces of this ancient belief in Uzbek epics. In epics, we can see a number of traditional poetic expressions related to one mountain. For example: "The snow of the mountains will melt", "The stone of the mountains that cannot be tamed in the rain", "The head of the Manov mountain is in the mist". The symbolic meanings based on the word "mountain" in these traditional poetic verses are directly connected to the national Turkish mythological background mentioned above. Symbols in folklore between genres have certain differences with the nature of the image object of each genre.

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