

## NATIONAL VALUE IS THE PLACE OF FOLK SONGS IN FOLKLORE

**Alimova Zumrad Gafurovna**

*Lecturer at the Department of Music Education, Andijan State University*

---

### ARTICLE INFO.

**Keywords:**

Folklore, folklore, values, people's labor, devotion to the motherland, spiritual values, sacred land

### Annotation:

Traditions are as long-lived as our people, and their hearts are kind and lively. In every corner of the country there are unique ceremonies, family and labor traditions, the source of peace and praise from the springs of love of grandmothers.

The article highlights the role of national values in folklore.

<http://www.gospodarkainnowacje.pl/> © 2022 LWAB.

---

### Introduction

One of the most ancient national values of our people is folk art. This art is developing in the system of artistic traditions and serves to form national and spiritual values. In particular, the use of folk art in shaping the spirituality of young people has its own peculiarities. Because the system of genres of folk art based on the word art of intangible cultural heritage is an important factor in the thinking potential of young people, examples of folk art of each genre today serve as a means of spiritual education. The magic of the artistic word of our creative people, who have made a great contribution to the treasury of the spiritual culture of the peoples of the world, is a pearl that boils from the fountain of the heart. Dilrabo songs, which are the melodies of the people's hearts, have become a tradition and a ritual, creating a treasure trove of values of our ancestors for centuries. Folk traditions, rituals, ceremonies and customs, examples of oral poetic creativity, which embody the unique miracles of artistic thinking, are the product of the creative potential of our ancestors, talented and eloquent grandmothers who lived in this sacred land. is a national value.

Traditions are as long-lived as our people, and their hearts are kind and lively. In every corner of the country there are unique ceremonies, family and labor traditions, the source of peace and praise from the springs of love of grandmothers. Centuries-old values of folk traditions and ceremonies, winged dreams that have become a spiritual mirror, ancient ceremonies and folklore that have been poetically polished and perfected as a result of centuries-old creative activity of folklore performers. An in-depth study of the traditions will allow us to better understand and comprehend the essence of our national values.

The historically tested folk art of the peoples of Uzbekistan reflects the good qualities of human relations, truly national, universal values. Traditions and ceremonies of this system of folk art also reflect the ancient roots of the national spirit and spirituality of the peoples of our country. In the traditions and ceremonies that have been formed and developed over the centuries, the call to the motherland, respect for the elderly, care for parents, orphans and the elderly, hospitality, kinship,

mutual assistance, family honor, women's honor, life z is a collection of values that have a social character, such as remembering the memory of distant and close people who have died.

The traditions and customs created by our ancestors and embedded in the way of life of our people are also directly reflected in the art of folklore. That's why this art is so different in the garden of spirituality.

Today, the masterpieces of folk art are developing rapidly, enriching the spiritual world of harmoniously developed youth as the national consciousness, national pride and national pride of our people. The restoration of national spirit and national pride is a natural process associated with development. One of the peculiarities of this process is the further development of the traditions of national folk art, their integration into the lifestyle of the younger generation.

Folk art differs from other types of art by its content, education and longevity. It awakens in the heart of the nation the pursuit of good intentions and great goals, beliefs and aspirations. It is revered by the fact that it is deeply ingrained in the lives of people, especially young people.

All of Uzbekistan enjoys the sun of independence and rejoices in independence. The ideology of national independence is based on the treasures of thought created by our people over the years, the rich ancient artistic heritage, common human values, ancient traditions and ceremonies, the achievements of our national culture. After all, the examples of folk art, which have been growing national morality and national spirit for centuries, are invaluable. Today, it is a model school for millions of young people. In particular, folklore and ethnographic ensembles are gaining popularity. Samples of folklore embodied in their program are presented as a stage version of folklore.

The use of the program of folklore and ethnographic ensembles also has a positive effect on teaching young people the essence of our traditions based on the national values of the Uzbek people, cultivating in them the flowers of love and kindness. In recent years, the repertoire of folklore and ethnographic ensembles has formed scenes that reflect kindness, generosity and human qualities as a means of national values and traditional ceremonies. Thanks to the efforts of folklore and ethnographic ensembles, many of our forgotten national values and ancient songs have been restored.

The resulting creative freedom and spiritual renewal began the process of bringing folklore to life. For example, the national holiday of Navruz, which embodies the most beautiful examples of the artistic potential of our people - the songs, customs and ceremonies associated with the world - has been revived. The history of the origin of Navruz, the stages of its development, the artistic features of its folklore works, the local symbols associated with the celebration of the holiday have emerged. On the basis of scientific research in this field, many ancient traditions of Navruz, such as "New Year", "The pot is full", "Preparation of Navruz chicken", "Cooking sumalak", Our ancient traditions, such as "Hashar", "Hanging", "Lola Sayli" have come back to life. Indeed, in the ceremonies, rituals and songs of Navruz, kindness, consequences and humanity, abundant harvest, great faith in blessings, various aspects of the peace of the people are artistically interpreted.

Wherever folklore and ethnographic ensembles are formed, they are diligent in preserving the national traditions of the local people, which are the art of folklore, in the unique examples of oral art, in polishing it and returning it to the people. For example, in the program of the folklore and ethnographic ensemble "Gavhar" in Tashkent, the program "Say goodbye to your child, mothers" praises the concept of kindness in the upbringing of children through the mother goddess.

"Allah" is the soft sound of a mother's heart. This sound is so loud and clear that it is impossible to describe it. God is full of supplication, magic, treasure of mercy, as well as the most tender feelings and good wishes. Because only a mother can instill in the heart of a small baby feelings of compassion, love, consequence, faith and honesty.

Selected in the willow,

I am a full-grown child.  
 Smelling the flower,  
 Guli rayhonim, bolam, alla yo alla.

The young people of our country, who enjoy the Mother Goddess, love the values created by their grandparents and continue their tradition.

In the new genres that have entered the art of folklore during the years of independence, the main role is played by the praise of national independence, the singing of good deeds for the well-being of our selfless compatriots. Their use is an important process in the upbringing of a harmoniously developed generation.

The national anthem of the folklore and ethnographic ensemble "Boysun", which operates in the Boysun district of Surkhandarya region, sings with the love of the motherland, where every drop is sacred. There is a saying among our people: "It is bad to lose your homeland, but it is worse to lose your homeland." The longing for the homeland, the feeling of separation from the country, the inability to replace it, the inculcation of the concept of homeland in the spiritual upbringing of young people are reflected in the poetic verses.

We have no other homeland,  
 You are alive to us, Motherland.  
 Lonely across this vast universe,  
 You are Uzbekistan, Motherland.  
 It is bad to lose your way,  
 Losing weight is bad.  
 You are the son of a free country  
 Worst of all,  
 It's bad to leave the country.

This song was originally performed by our professional singers, famous singers and was very popular.

Therefore, the transition of this song to the repertoire of the folklore and ethnographic ensemble shows, firstly, that the song is very widespread among the people, that patriotism is deeply rooted in the hearts of the people, and secondly, that folklore the repertoire of ethnographic ensembles is enriched not only by traditional folk songs, but also by works whose author is known and later became popular among the people.

For example:

Amu is a child in Sir's arms,  
 Ancient Turan is a tulip field in Turkestan.  
 The mother of all the people who spoke in Turkish,  
 Dashti Kipchak, Sogdiana, Turkish Turonim is mine,  
 My double wings, my perfection, my Uzbekistan is mine!  
 Blessings on the land of Syrdarya.  
 Let there be joy on the faces of the farmers.

The folklore and ethnographic ensemble "Turgay", formed in Akkurgan district of Tashkent region, in

its song "Boztorgay" praises independence with great pride:

Boztorgayjon, Boztorgayjon,  
 What if you don't break it?  
 In such a happy time,  
 What if you don't play?  
 Alpomish boys,  
 Your daughters like Barchinoy,  
 My country sings of happiness,  
 Good nightingales.  
 Let the pot be full of oil,  
 May Uzbekistan be rich  
 Given an independent time,  
 Long live the President!

In the program of folklore and ethnographic ensembles operating in our country in recent years, kindness, devotion to the motherland, the heritage of ancestors, which is a high human quality, is instilled in the hearts and minds of young people through folklore performances.

Folklore and ethnographic ensembles - "Boston", "Yor-yor" (Namangan region), "Omonyor", "CHodirjamol" (Fergana region), "Bedana", "Zilol" (Andijan region), "Gulyor", "Turgay", "Zarrin yaproqlar" (Tashkent region), "Nozanin", "Mohi sitora", "Afshona", "Mardona", "Qasri Orifon" (Bukhara region), "Chavki", "Beshkarsak", "Sarbozi" (Samarkand), "Gashtak", "Zebomkhon", "Zomin sayqali" (Jizzakh region), "Orazibon", "Khorezm", "Doston" (Khorezm region), "Boysun", "Bulbuligo'yo", "Zevari", "Bilaguzuk" (Surkhandarya region), "Momogul", "Hilola" (Kashkadarya region), "Keskan terak" (Navoi region), "Sayhun yigitlari" (Syrdarya region), "Gavhar" (Tashkent city), "Jayhun wave", "Heritage", "Besperde" (Republic of Karakalpakstan).

Today, the use of folk art, as well as the preparation of special programs, textbooks and manuals are important in inculcating solid knowledge, national values, spiritual perfection, lifelong traditions and ancestral teachings in the minds and lifestyles of young people. The teaching of folk art as a special form of education in colleges, music schools, art universities is an important factor in the formation of national pride in young people.

It is important to use folk art and its inexhaustible heritage to bring to the stage the traditions and ceremonies inherited from our ancestors and bring them back to the people. Here are some things to keep in mind:

1. Folklore and ethnographic ensembles reflect the traditions, beliefs and universal values of our people. Samples of folk art collected in their program serve as a stage version of folklore.
2. Folklore and ethnographic ensembles contribute to the restoration and improvement of traditions of folklore, their preservation, education of the younger generation in the spirit of universal values, respect for national ceremonies.
3. Each folklore and ethnographic ensemble works in different regions of the independent republic, demonstrating in a variety of ways the unique features of the spiritual, cultural heritage of the people, the peculiarities of ceremonies and rituals.
4. Thanks to independence, folklore and ethnographic ensembles have been able to pass on our

traditions and ceremonies to today's generation as they were in ancient times, to demonstrate their performance skills.

5. It is important that folklore and ethnographic ensembles adhere to the sacred traditions of our homeland and set an example by introducing to their fans the ceremonies, songs, rituals, various examples of folk art in their program.

6. Folklore and ethnographic ensembles say that preserving the rich spirituality of our Motherland is the highest moral and universal virtue.

Today, folklore and ethnographic ensembles, which are a system of folk art, restore the national values, ancient traditions and ceremonies through the samples of folk art, various ceremonies and traditions, which are the mirror of the people's heart, and demonstrate our customs and traditions in their programs. They are trying to leave it to the next generation. That is why the art of folklore serves to create the ideology of independence through the values that our ancestors have preserved for centuries, to inculcate it in the way of life of young people, to bring up a fully developed person who is the true owner of the great Uzbek land.

Today, the development of folk art in direct harmony with customs and rituals has a special place, specific aspects and educational significance. The talent, knowledge and aspirations of today's youth are enough to popularize the masterpieces of the century, reflecting the national image of our country, among the peoples of the world. The role of folklore in educating such talented young people as world-class professionals and in the spirit of national independence is invaluable. After all, there is no evil or betrayal in the hearts of those who love art.

### **Conclusion**

Thus, the festivals, ceremonies, holidays, labor and season songs, ceremonial songs, alias, magical songs, national, lapar, yalla and folk ensembles, epic folk music pedagogy are important of the above-mentioned folklore. and they can be an important factor in the spiritual and moral formation of the student.

Folk songs have a national basis in content, firstly, they emerged as a cultural source in a certain period and embody the content, form and means of spiritual and moral qualities, and secondly, it is a high spiritual and moral test of the people. character traits have been raised to the level of value among them by generalizing the criteria of upbringing. Folk songs are also an important means of propaganda. They propagate and pass on the traditions, worldview and feelings of the nation from generation to generation.

### **References:**

1. A.M. Abdumutalibovich. The relevance of traditional singing and its place in higher education. *International Journal on Integrated Education*. (IJIE) 5 (Issue 2), 212-216
2. A.M. Abdumutalibovich. To give higher education students an understanding of the description of the songs in the Shashmaqom series. *Multidisciplinary Peer Reviewed Journal - Journal NX* 8 (No. 2), 187-193
3. A.M. Abdumutalibovich. To Raise Awareness of Students of Higher Education in the Field of Uzbek Folk Music From the Culture of the Ancient East to the Present Day. *International Journal on Orange Technologies* 3 (12), 91-97
4. A.M. Abdumutalibovich. Working on the Artistic Characteristics of Performance in the Teaching of Instruments and Ensemble for Students of Higher Education Music. *International Journal on Integrated Education* 4 (11), 38-41.

5. Abdumutalibovich, A. M. (2020). Methods of working with studies in piano lessons at the University. *Asian Journal of Multidimensional Research (AJMR)*, 9(7), 49-55.
6. Abdumutalibovich, A. M. (2020). The art of musical culture in medieval period in central asia (V-XV centuries). *Asian Journal of Multidimensional Research (AJMR)*, 9(8), 48-51.
7. Abdumutalibovich, A. M. Activity Of Folklor-etnographical Groups And Learning The Performance Programmes. *International Journal on Integrated Education*, 3(12), 535-537.
8. Abdumutalibovich, A. M. Musical life in the samanid period in the IX-X centuries and Uzbek music in the XI-XV centuries. *Gospodarka i Innowacje*. 22, 527-537
9. Abdumutalibovich, A. M. R. The study of the life and creativity of yunus rajabi and the rich heritage he left to the uzbek nation. *International Journal on Integrated Education*, 3(12), 40-43.
10. Abdumutalibovich, M. A. (2022). Exploring the work of george bizet in music education classes in higher education. *Academia Globe: Inderscience Research*, 3(03), 80-86.
11. Abdumutalibovich, M. A. (2022). The role of the system of authorities and the historical formation of shashmaqom in the teaching of music to students of higher education. *Academia Globe: Inderscience Research*, 3(02), 121-127.
12. Gafurovna, A. Z. (2021). The Importance of Teaching Folklore Genres to Music Education Students in Higher Education. *Бошқарув ва Этика Қоидалари онлайн илмий журнали*, 1(6), 1-7
13. Gafurovna, A. Z. (2021). Formation of the concept of "Uzbek national musical heritage and its role in the development of creative thinking in young people" in the minds of senior students of music education in higher education. *Бошқарув ва Этика Қоидалари онлайн илмий журнали*, 1(6), 8-12

#### Used internet resources:

1. <https://agir.academiascience.org/index.php/agir/article/view/497/447>
2. <https://agir.academiascience.org/index.php/agir/article/view/526/477>
3. <https://indianjournals.com/ijor.aspx?target=ijor:ajmr&volume=9&issue=7&article=007>
4. <https://indianjournals.com/ijor.aspx?target=ijor:ajmr&volume=9&issue=8&article=007>
5. <https://journals.researchparks.org/index.php/IJIE/article/view/1088/1036>
6. <https://journals.researchparks.org/index.php/IJIE/article/view/2362/2271>
7. <https://journals.researchparks.org/index.php/IJIE/article/view/2755/2629>
8. <https://journals.researchparks.org/index.php/IJIE/article/view/909/857>
9. <https://journals.researchparks.org/index.php/IJOT/article/view/2484/2388>
10. <https://pdfs.semanticscholar.org/862c/3ef041cde075af94b955bc3c4aa7110df55e.pdf>
11. <https://pdfs.semanticscholar.org/862c/3ef041cde075af94b955bc3c4aa7110df55e.pdf>
12. <https://repo.journalnx.com/index.php/nx/article/view/3909/3746>
13. <https://tarj.in/images/download/ajmr/AJMR-AUGUST-2020-FULL-JOURNAL.pdf>
14. <https://tarj.in/images/download/ajmr/AJMR-JULY-2020-FULL-JOURNAL.pdf>
15. <https://www.neliti.com/publications/334462/activity-of-folklor-etnographical-groups-and-learning-the-preformance-programmes>
16. <https://www.neliti.com/publications/352531/to-raise-awareness-of-students-of-higher-education-in-the-field-of-uzbek-folk-mu>
17. <http://sciencebox.uz/index.php/sjeg/article/view/389/374>
18. <http://sciencebox.uz/index.php/sjeg/article/view/390/375>