

FOLK ORAL ART AND ITS INDIVIDUAL CHARACTERISTICS

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Abstract: *This article discusses folk oral culture and its specific features.*

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Since gaining independence, in a short period of time, in-depth study and analysis of all historical, cultural, literary and artistic monuments created by our ancestors, including examples of folk oral art, and the use of this heritage in order to educate young people as a whole person in accordance with the requirements of the times, in accordance with the universal and national ideas contained in them, is one of the urgent issues of today. As our President L.A. Karimov emphasized, thanks to independence, opportunities have been created to improve and develop the people's ancient way of life, traditions, customs, and natural resources in all respects. It is not for nothing that our Head of State has been emphasizing the need to pay attention to our national values, beautiful traditions, our rich folk oral creativity, formed over many centuries, our traditions, woven with kindness and love, and has opened a wide path for them on a state scale since the first days of independence. Thanks to independence, an opportunity was created to develop folk oral poetic creativity, to publish and analyze the spiritual and cultural heritage created by the people not from a class perspective, as before, but as truly artistic examples. Our President wrote about the noble ideas in the essence of folklore works, which are rare examples of folk wisdom: "Our ancient ancestors developed a whole complex of moral requirements for a perfect person, in modern terms, an oriental code of ethics. "In the heart of a person there should be a fear of the forbidden, an uncompromising rebellion against the unclean, an uncompromising rebellion against injustice," they said, referring to the issue of spiritual education, which is extremely necessary for the young generation that is currently growing up. Therefore, if the issues of spiritual education in the higher education system of Uzbekistan are approached from the point of view of the principles of today's requirements, then the most important spiritual wealth in the education of a complete person are the examples of folk oral creativity, which are considered a source of folk wisdom. The oldest and most ancient branch of the art of speech is folklore.

With the increase in human experience in the process of labor, the formation of speech, the development of human consciousness, the desire to depict ideas and concepts about nature and society through images became the impetus for the emergence of oral creativity.

Folk oral creativity is the creativity of working people. Folklore, which is a component of folk art, is distinguished from other types of folk art (music, theater, dance, fine and applied arts, and others) by the fact that it is an oral art. It is passed down from mouth to mouth, from generation to generation, from era to era, and is refined in the performance of talented representatives of the people. Folklore works are not preserved in the same form as they were originally created, but are creatively processed, undergo various changes, are enriched with new

information, adapt to historical conditions, and at the same time have a positive impact on written literature. Folk oral poetic creation, as a specific type of oral art, is referred to by the term "folklore", and the field of science that studies and researches folklore is called "folkloristics". Folkloristics in different periods and in different countries is sometimes ethnography, sometimes anthropology, sometimes musicology, and It has even been considered a part of sociology. The term "folklore" was first used by the 19th century researcher William Thomas in 1846. "Folk" (folk) - "people", "lore" (lore) - "knowledge", "wisdom", "wisdom", that is, it means "folk knowledge", "folk wisdom", "folk wisdom". The term "folklore" has become an international term and began to be used in different countries. In England and the USA, all types of folk artistic activity - oral poetic creation, music, dance, play, theater, fine and applied art, as well as secrets, beliefs and customs are also represented by this term. In Uzbek folklore, the term "folklon" was used in 1932 by Haji Zarif, who called the first book of the scientist for university students "Uzbek folklore". Until then The term "folklore" was used to refer to terms such as "folk literature", "oral literature", and "oral literature among the Uzbeks", but now the term "folklore" has become firmly established and widely popular.

When we say "folklore", we mainly understand folk poetic creativity. For other types of folk art, the name of the same field is added, for example, the term "musical folklore" is used for folk music, etc. Since elements of music, dance, and theater art are combined in folklore works, we can call folklore a syncretic art. At the same time, folklore works differ from other types of art in their own unique aspects. All this indicates the deep folkness of the content and idea of folklore works. The basis of folklorism in folklore is its progressive essence. Historical and social events are viewed in folklore works from the point of view of the relations of the people. The science that studies and examines folk art is called folklore studies. Folklor studies organizes the foundations of oral folk art in accordance with the aesthetic thinking of the ancient world.

In particular, the written information of ancient travelers and historians about the legends and traditions of the peoples of Central Asia, various customs and rituals, is important for folklore studies. According to the statements of our folklorists, the first experiments in recording folklore works began in the 11th century. The mass recording, collection, publication and scientific research of samples of Uzbek folklore began directly in the first quarter of the 20th century.

Uzbek folk art is a product of collective creativity, created over centuries and passed down from mouth to mouth, from generation to generation, from teacher to student. Because folklore works are not created by one person, but based on the creative experience of an entire community and are performed by a community. Some folklore works are created by talented creators, telling the story of their tribe and community, their customs, beliefs, dreams, desires, and relationships with nature. These works, which were relevant to the members of the tribe and community, were passed down orally and became collective creativity. Thus, the works were improved among the community and became the property of the whole people. Folk singers (dostonists, storytellers, singers, latifagoy, askiyachilars) approach the works created by the community creatively, without performing them verbatim. That is why the works he performs are always recognized as "folk". No matter how talented the individual artist was, he obeyed the traditions of collective creativity, tried to adapt to the life of the people, the tastes and demands

of the people. In a word, they are considered examples of creativity that are sung, created within the framework of folklore traditions, and passed down from generation to generation.

It is not without reason that the term "oral literature" was used in relation to folk oral creativity at the initial stage of Uzbek folklore studies. One of the main features of folklore is the basic characteristic of orality, because folklore is primarily created, performed, and lived orally. ^ Folk poetic creativity arose before the advent of writing. Its creation and spread among people are associated with a living oral tradition. The feature of orality distinguishes it from other types of folk art, such as music, dance, and carving. The oral creation and oral performance of folklore works over many centuries cannot but affect their form and content. 0 Some oral monuments of the peoples of Central Asia dating back to the most ancient times have survived to us. These sources include history books, scientific works, written monuments, and others. The content of some works of folk oral creativity is described in the books of ancient historians Herodotus, Ctesias, Folien, Hares of Mytilene, and others. Also, in the Middle Ages The works of historians Hamza Isfahani, Tabari, Masudi, Bemni and others also contain valuable materials and information about oral literature. Some examples of oral literature are included in written monuments such as "Avesta", "Bekhustun", "Bundaxishi", "Denkard".

The annals of ancient Chinese historians also contain valuable information about the life of our country, the customs, music, dances and songs of our people. Mahmud Kashgari, in his famous linguistic "Devonu Lu'otit Turk", gives various examples of ancient songs, lyric poems and proverbs. It is known that due to the incomplete memory of some historical facts, as a result of their being forgotten by the demands of time, they often fall out of their works, change, mix up and interpret them. That is why historical events and phenomena are not exactly reflected in folklore. Sometimes, however, the forgetting of poetic fragments present in epics can lead to the transformation of this genre into a fairy tale or, conversely, a fairy tale can be transformed into an epic. Such phenomena in folklore do not reduce its ideological, artistic and aesthetic value. Traditionalism is a product of collective creativity. It has its historical origins. The first examples of folklore works were created in the era of primitive society. For this reason, the plot of folklore works, motifs of symbols, emerged as a reflection of primitive living conditions, customs and worldviews. The oral creation and oral performance of folklore works gave rise to their unchanging stable forms - traditionalism. For example, heroic tales and epics, although there is a certain degree of difference in genres, have a traditional form of artistic style. In both (both in a fairy tale and an epic), the composition consists of a traditional beginning, plot statement and ending. The main character and events are depicted in an exaggerated form. The text of the work is kept relatively stable. The main plots, symbols and means of artistic depiction in folklore works become traditions and, in the process of being passed down from mouth to mouth, from generation to generation, partially change, some details are added, but the main source remains tradition. As a result of historical development, some works may change their original form. Along with traditionality, creative variability is also inherent in folklore works. Every time the works are sung and performed, something changes, something is added. However, all these changes occur within the framework of solid and strong traditions. Traditionalism is one of the main criteria for the survival and spread of folklore as a form of verbal art in live oral performance.

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