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## A LOOK AT SAMPLES OF UZBEK FOLKLORE

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### ABSTRACT

*One of our most important and urgent tasks today is to pass on to future generations the originality of our folk songs, lullaby songs, olans, yallas, lapars, and some of our national traditions, customs, and rituals, especially our forgotten values. The beginning of every art genre is the product of folklore. So, the most ancient sources of our art are based on folklore, that is, folk songs, lullabies, yallas, cocktails and ceremonial songs, proverbs, parables, fairy tales, legends, myths, fables, sagas, epics, folk tales. Even today, folklore, ethnography, examples of folklore have a special place in our lives, they are closely linked with the way of life of our people. In Kokand, Margilan, Khanabad, Karasuv, Uchkuprik, Yangikurgan, a group of askiya tellers was formed. All groups and communities are making a great contribution to the transmission of the legacy of masters, the school of askiya to future generations.*

**KEYWORDS:** *Folklore, Songs, Olans, Yallas, Lapars*

### INTRODUCTION

One of our important and urgent tasks today is to collect and study the musical riches of the Uzbek people, to teach it to our young and future generations, to continue the traditions of teachers and students. In order to make creative use of these riches of music and art, it is necessary to study them in depth and thoroughly. Historical monuments, ancient written works, archeological excavations, oral traditions of the Uzbek people, testify to the antiquity of our national art. The beginning of every art genre is the product of folklore. So, the most ancient sources of our art are based on folklore, that is, folk songs, lullabies, yallas, cocktails and ceremonial songs, proverbs, parables, fairy tales, legends, myths, fables, sagas, epics, folk tales. Examples include ancient folklore, ceremonial folklore, children's folklore, folk lyrics, folklore and written literature, the system of epic genres of the Uzbek people, folk epics, epic schools, their epic traditions, the interrelationships of Turkic folklore, oral theater and folk art, oral, traditional folk songs, music, dances specific to all oases and regions. From time immemorial,

samples of folklore have been performed and propagated by lapar tellers, olan tellers, askiya tellers and amateurs, puppet players, narrators, madokhs and storytellers, bakhshis, epic tellers, and qushnoches. It is no exaggeration to say that these performers have developed and perfected the oral tradition of the people over the centuries. The question arises as to what the term folklore itself means and what it means. The answer to this question is as follows. The term "folklore" was first explained by the English scientist William Thoms, who lived in 1803-1885, in his article "THE FOLKLORE". That is, "FOLK" means the people, LORE - knowledge, wisdom. So "FOLKLORE" means the wisdom of the people, the intelligence of the people.

Samples of folklore, ie all songs, melodies are taught in the tradition of the teacher-student, in solo performance, that is, in unison. Later, these works were sung in the ensemble, that is, in the ensemble of maqom ensembles, in the ensemble of singers, on the basis of the style of performance of master artists, the school of performance. Teachers have a saying that over the years, some of the patterns of Folk Oral Creativity may change over time. Because in ancient times, all songs were sung with sorrow and grief, today, in a peaceful and happy life, it is expedient to sing songs praising the happiness, happy life, the blessed motherland, the healing days. In the books on Uzbek folk music and folklore, folk melodies, lapars, epics and songs are covered in the unique style of each region.

1. Tashkent-Fergana style of performance
2. Khorezm oasis performance style.
3. Surkhandarya-Kashkadarya oasis performance style.
4. Method of performance of Samarkand-Bukhara oases.
5. Karakalpak performance style.

The question arises as to how and in what condition the folklore was created. In ancient people, that is, in the primitive community system, all customs, rituals, traditions, as well as songs, melodies, lapar, olans, yallas, lullabies, fairy tales, myths, legends, epics, and collections all came from their way of life. For example, when men go hunting, and their prey is lucky, and all of them sing a song or a melody (perhaps a song or a hymn) to their delight. When they arrived at their place of residence, the women and children sang along with them. When they came back from the hunt with no prey, they moaned in a different voice (in a sadder, more painful tone). So, in such processes, small melodies and songs began to be created. Mother's song has a unique history of creation, there are many legends. In ancient times, a family, parents had children. Even when the baby was fed, he did not stop crying. The baby cried and cried. Then the mother could not bear to see the child suffer and began singing sad song.

Suddenly the baby stops crying. But when he doesn't hear his mother's voice, he starts crying again. Now the mother sings a long song. When the mother cries, the baby lies quietly and listens, and after a while he falls asleep. So, every day the baby falls asleep in this way. After a while, the mother begins to say lullaby from the words she knows. That is how the cradle songs were created. It was later revealed that "alla" (lullaby) means Allah, that is, thanks to Allah, supplication, praise. In the past, the ancients were only engaged in hunting, but gradually began to learn the secrets of subsistence farming by sowing seeds in the ground and growing crops from the ground. Of course, since the cultivation of the land was associated with the agricultural

seasons, cocktail songs, as well as songs about the seasons, began to be created. Labour songs; these include ritual songs such as harvesting, sowing seeds in the ground, plowing the land, calling for rain, calling for wind, kicking out the wind. The ceremony was performed individually and in groups. They created songs, songs and lapars with the words due to the ceremony. Folklore has thus been formed and polished over the years and centuries and has survived to the present day. Uzbek folk songs, Shashmaqom, professional art samples, music and all genres of our art have developed and reached a perfect level. Even today, folklore, ethnography, examples of folklore have a special place in our lives, they are closely linked with the way of life of our people. As mentioned above, each region, oasis has its own way of performance, style, direction. Traditions, customs, rituals, as well as rituals, ceremonies and cocktails, seasonal songs, yor-yor songs, bride's greetings, mourning alyors differ from each other. In the works performed in these places, in the words of the work, the dialects of the region and oasis are distinguished. It is not difficult to understand the uniqueness of the dance moves, even on the heads of clothes. A special place is given to folk oral works, ie works in the tradition of word-of-mouth or teacher-disciple.

There are many types, genres and styles of folk art in all regions of Uzbekistan.

1. Cocktail songs.
2. Ceremonial songs.
3. Lullabies.
4. Tanovors.
5. Bakhshi.
6. Olan performing
7. The art of Askiya.
8. Rope-walking.
9. Puppetry.
10. Folk games.
11. Athletism. (stone lifting)
12. Clowning.
13. Works specific to various ceremonies.

There are cocktail songs that are unique to each region.

These are: plowing, sowing seeds, calling for rain, calling for wind, kicking out the wind, harvesting, etc..

These ceremonies also have their own traditions and song melodies and dances. All art forms are reflected and harmonized in the cocktail songs above.

Rituals, melodies, customs and traditions, wedding ceremonies mainly begin with the visit of the matchmakers. The matchmakers also have their own rules of procedure. With the consent of both parties, preparations for the wedding begin.

The following melodies are performed at weddings: wedding songs, yor-yor, bride's greetings, alyors, lapars, olans and ditties

At weddings, young men and women sing and dance in groups of two, praising each other.

When the bridegroom's friends go to the bride's house, the boys sing the song "Yor-yor" and the song "Yor-yor" is rarely sung nowadays. In some places, these Yor Yors are being forgotten.

When the bridegroom goes home, all the girls and women start saying Yor Yor.

After the wedding song is sung, the bride is greeted. All of the above rituals, customs and traditions are performed as a group.

Lullaby songs. The lullaby songs are also performed in a unique style in each place. The lullaby songs are reflected in each mother's own word, in her own tone.

We can emphasize that the lullaby songs of grief, pain and sorrow in ancient times have been replaced by lullaby songs which are now sung or performed with words that reflect our peaceful, prosperous and beautiful life.

The lullaby song is the first song, the song of all mothers, this song instills in the child feelings of goodness, kindness, love, devotion to the motherland. While the lullaby songs were originally recited by each woman with their own melody, their own pain, their own heartbeat without musical accompaniment, later, some time later, some master artists, composers began to compose music for lullaby songs. Poets wrote poems that suited the direction of lullaby songs. Thus, a new direction of folklore was created, modern lullaby songs sung to the accompaniment of music. Uzbek master artists (mostly women and girls) performed songs from the "alla" (lullaby) series, accompanied by many musicians. These songs were recorded in the golden fund of the Uzbek Television and Radio Company as a treasure of our national musical heritage. Master artists: Shirin Azizova, Khabiba Ahunova, Mehri Abdullaeva, Rakhima Mazoxidova, Farogat Rakhmatova are among them. Teachers of Fergana regional branch of the State Institute of Arts and Culture Honored Artist of Uzbekistan Shafolat Rakhmatullaeva, Honored Artist of Uzbekistan Khursanoy Umarova, Honored Artist of Uzbekistan Yorqinoy Khotamova, who are currently working with us to teach their art schools, performance techniques and knowledge to the younger generation, also perform a number of songs from the "alla" (lullaby) series.

Olans.

Olans is a type of performing art that is sung individually and in groups.

The words in Olan's performance are all examples of folk oral art and are called folk words. The words of all the olans are distinguished by their simple and ordinary populism. The olans can be performed in a group of boys and girls, and in some cases individually. The words of olans will be four or five lines. At the beginning of the song, all the accompaniment sounds like wow, vo..o..oy, or, xo..o..o..oy, similar to the melody in the song. After that, one of the guys sings a quartet olan. At the end of the song, all the guys on the team support him and accompany him. One from the girls' team sings the four line olan, in response to it. She will be accompanied by girls at the end. The songs are sung in the same style, and do not rise to the top. There is the olan genre in the Fergana Valley. Satirist and humorist, askiya teller Sodikjon Khasanov, born in 1958 in the village of Chaka, Uchkuprik district, Fergana region, has repeatedly won regional and

national competitions and festivals with his satire, askiyas and valley-specific olans. He won the love of art fans by participating in the celebrations of independence and Navruz in Tashkent, the capital of our republic. Sodiqjon Khasanov is a junior student of Muhiddin Darvishev, a well-known master of words, a comedian, an Askiya player, and a Central Asian comedian and Askiya leader who created his own school of performance. "I learned this art from my elderly parents, from whom I learned the words, performances, melodies, as well as their pronunciation, how they move on stage and in the ceremonies, to their unique dances," said Sodiqjon Khasanov.

So, if our olans are performed at every holiday, gathering, wedding, we will contribute to the development of another type of our national values, to the appreciation of our folklore among our people.

Art of askiya.

Askiya is an invaluable treasure of our art, performed mainly in the Fergana Valley and in all regions of the Republic. All holidays, events and ceremonies, weddings in the republic will not be possible without askiya and askiya tellers. The original meaning of Askiya is derived from the Arabic word "azkiyo" - sharp-witted, knowledgeable, intelligent, quick-witted. Askiya is widespread and developed in Fergana, Andijan, Kokand, Margilan, Namangan and Tashkent regions. In each askiya, there is a path, that is, it reveals the whole meaning of a method, a theme, an idea, and a word from beginning to end. Askiyas perform askiya in the same style without going out of the way. From time immemorial, there are national traditional askiya feasts created and performed by masteraskiya artists.

Well-known masters of word Yusufjon Qiziq Shakarjanov, Ibroqum Buva, Goyib Ota Toshmatov, Abdulhay Makhsum Kozokov, Zaynobbiddin Qiziq, Rasulkori Mamadaliyev from Yangikurgan, Usta Kurbon Ota, Nasriddin Buva from Uchkuprik, Pirtakiy Odil Eshon, Obil Buva, Melikozi Buva, who developed askiya and satire art in the XX century and brought it to the level of performing arts, have great merits. Later, Muhiddin Qiziq Darvishev, Akramjon Yusupov, Uktamjon aka, Yuldoshkhon Nosirov from Kokand, Nematjon Toshmatov, Jurahon Pulatov, Giyosiddin aka became teachers who continued these traditions.

At present, Kokand askiya tellers are working in the Fergana Valley under the leadership of Jurahon aka Pulatov, a well-known artist and entertainer, Honored Artist of Uzbekistan. The Hangoma Folk Laughter Theater named after Muhiddin Darvishev has been established in the Uchkuprik District Culture and Recreation Center. The head of the comedy theater is a master artist, entertainer, askiya teller, master of words Bahodirjon Shokirov. Theater participants: Mansurjon Ahunov, Sodiqjon Khasanov, Solijon Inoyatov, Mahmudjon Ismoilov and several young people are participating in national festivals and events with their repertoire, various theatrical performances. In Kokand, Margilan, Khanabad, Karasuv, Uchkuprik, Yangikurgan, a group of askiya tellers was formed. All groups and communities are making a great contribution to the transmission of the legacy of masters, the school of askiya to future generations.

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