



SCIENTIFIC DESCRIPTION OF UZBEK REWARDS

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ABSTRACT

Ceremony folklore and its two parts, seasonal rituals and family rituals, are the main source of the identity of each nation. The seasonal and family ritual folklore of the Uzbek people reflects the worldview of the hardworking people regarding their understanding of the world, the role and function of the individual. This article analyzes the study and classification of Uzbek ritual songs.

KEYWORDS: *Folklore, ritual folklore, ritual songs, lyrics, classification, description.*

INTRODUCTION

In Uzbek, the song is in a broad sense folk poetry and folklore. The basis of the treasure trove of songs consists of high artistic samples. In folklore, as well as in public, poetry is traditional and poetic. For this reason, traditional songs have an exterior meaning, in addition to the photographic meaning, which relates to the ancient beliefs, rituals, and rituals of the people, which modern singer and listener cannot achieve (1, 10).

Ceremonial songs are one of the oldest and most lively forms of folk music. That is why in the ceremonial songs, the lifestyle, ethnic history, customs, beliefs and beliefs of a particular nation are reflected in its originality. Each ritual has its own pronunciations, melodies and chants, a song and a word component together.

The song is a response to social events in life. The song is thought to be the earliest human art form. It is believed that the first song on earth was the mourning for Adam by the death of his son, Abel. Indeed, from the birth of a human, it is heard and weeping when it dies.

The people sang and sang songs in both sad and joyous times. Among the Uzbek people, the words "Burn singer, loved singer" or "Become a favorite singer, die burner" are used as proverbs.

Paul LaFargh emphasizes the historical significance of the songs, saying: "... these songs, like the flower on the branches of a fruit tree, have a high historical significance.

In the emergence and development of folk songs, he has a mythic-poetic vision. The traditional songs are mythological expression.

The emergence and development of folklore has been and continues to be important in repetitive artistic expressions of mythological images (3,15). But because life is in constant motion, modern songs are being created to reflect the spirit of the new world and its people. As a result, in recent years, new songs, expressing the dreams and experiences of our people, filled with gratitude for independence, began to be heard. The fact that they are created in the spirit of traditional folk songs is an attractive factor. In traditional folk songs, in addition to the external meanings, the listener also has a deep sense of meaning that relates to the historical and mythological worldview of the people, their primitive notions, rituals, customs and beliefs. In this way, they are slightly different from the songs they are currently creating. But when we look at the songs that are currently being created, we see that they are nourished by elements directly related to the past. There is no doubt that this element serves as the foundation of contemporary songs. After all, it is true that people who have no past will not exist tomorrow.

MATERIALS AND METHODS

The song is one of the most common and oldest forms of poetry. Before the creation of writing and the emergence of written literature, there is a song, and poetry in written literature was originally created on this earth.

In the lyrical species of folk poetry, the ancient beliefs, customs, rituals and rituals of the people are preserved to a considerable extent as artistic transitions. In fact, no matter what type of folklore, the researcher tries to study the historical



roots of the genre, he is certainly exposed to traditional impressions, customs, rituals, and mythological mythology. For this reason, all spheres of the art of the peoples of the world, and in particular the folklore, go back to the same ground (1, 12).

As M. Gorky said, "The beginning of art is in folklore." (4,32)

The term "song" is used in two ways: it is in the broadest sense of the poetry of the people, and in the narrow sense it represents the form and genre of the folk song. The terms "Surud", the Karakalpak "Kosyk", the Azerbaijani "United" and the Uyghur "Koshak" are aesthetic. In the book *Devonu Lugotit Turk* by Mahmud Kashgari there are four:

On the shelf,
Tergur asked me.
The wrecker will heal you,
Otnur is a taboo. (14, 357)
Content:
Spoonful woman,
A poem from me.
Your employee,
Go ahead and pay it

1. Ceremonial folk songs or ritual folklore: Includes seasonal, family-folk and ritual-related songs.

2. Folk songs or non-ceremonial folk songs and songs belonging to this group also include labor songs, lyrical songs, historical songs, and melodies, which appear in four ways depending on genre form, performance and motives, and social aesthetics. (7, 82)

But in O. Madaev's book "Poetical Creativity of the People" we find a different version of this classification. In other words, the teacher considers it appropriate to classify folk songs into the following types.

1. Labor songs
2. Season - ceremonial songs
3. Lyrical Songs
4. Historical Songs. (8.77)

Songs that are essentially related to the labor process are called labor songs. Labor songs occupy a separate and independent place in the singing repertoire of our nation. The content of the work songs, the genre characteristics determine the types of work and the process of its implementation. Labor songs are played without a specific tone.

Labor is one of the oldest forms of folk poetry. The earliest examples have reached us through Mahmud Kashgari's book *Devonu Luqotit Turk*. The songs of labor formed and developed in direct relation to the labor activity of the primitive man

According to B.Sarimsakov, the historical development of labor songs took place in three stages:

1. Songs related to farming.
2. Livestock Songs.
3. Crafts related songs. (9,144)

Seasonal songs are associated with winter, spring, summer, and fall. The ritual is an event or gathering held in the form of religious or traditional ceremonies.

"Songs of Nowruz", "Woman", "Tea momo", "Call of rain". Seasonal rituals such as "Calling the Wind", "Stopping the Wind", family songs such as "Yor-Yor", "Olan", "Kelin Salom" and "Martia" are poems that fully meet the requirements of artistic expression.

Another major type of folk songs is lyrical songs. They are distinguished by their high art, traditionality and popularity. The word lyric comes from the name of a musical instrument known as a lyre, and in ancient Greece, harp has been an integral part of religious ceremonies.

Both forms of lyric fiction are literary forms of oral and written art. However, there are also significant differences between them in common (1, 17).

The main content of lyrical songs, which is a popular genre, is the portrayal of love, the spiritual world and inner experiences of the person. Lyric songs are played by one or more people. Frequently such songs appear as independent quartets. The most important thing is that the real reality is reflected through the subjective experiences of the individual (the lyric hero) and created only for singing. Different from the epic poem in terms of artistic expression of the emotion born in the heart of a person through the depiction of certain images and subjects.

Historical songs constitute a separate series of Uzbek folk poetry. The songs in this category are very old, with historical and political events and lyrical-epic interpretations of the activities of real persons. That is why they are used in the historical song. Historical songs, which are largely narrative, are recognized in Uzbek folklore as a distinct genre. Their main contents are historical events, facts and interpretations of the activities of real historical figures, which have left a mark on the life of the people.

The scientific classification of ritual songs is a peculiar nature of the genres that exist, and its role in genres.

Scholarly researches by M. Alawi are included in the monograph "Uzbek folk songs" published in 1974. This monograph describes the role and significance of songs in various ceremonies of Uzbek people. In this monograph, M.Alavia categorizes the songs as follows:

1. Song Lyrics (The Four Seasons)
2. Bytes of love.
3. Sets.



4. Labor songs.
5. Seasonal ritual songs.
6. Wedding Ceremony.

Lyric songs refer to a particular type of folk song - oral poetry composed of independent quartets, created by one or more people on the subject of love. The lyrical songs that sing only to sing, reflecting the real story through the experiences of the person, created by love, and sadness, sadness and longing, bitterness and sorrow, the heartache of people.

Mehts Bytes - There is a long tradition of writing some fragments of written and oral poetry, which are in everyone's mind, to write the acceptable bytes on the mosque and madrassah, on the walls of luxurious houses and hotels, on various palaks and suzanni. These examples we have conditionally referred to as love bytes. (10, 100)

Sets - Lyrical, lyrical poems from 10 to 12 lines, 150-200 and sometimes even more, with verses devoted to the description or criticism of individuals and animals, about various events in social life that are about discipline, morality, music and speech. are referred to as (11,169)

Seasonal ritual songs are seasonal ritual songs. The seasonal ritual will include songs such as "Ramadan", "Barot has come", "Miss Woman", "Safar escaped", "Badik" and "Boychechak".

Songs that are sung during the wedding ceremony are counted as wedding songs. They included songs such as "Uldan", "Lapar", "Bayt Ghazal", "Kelin Salom", "Welcome".

In his monograph on ritual folklore, the Uzbek folklore B.Sarimsakov categorized the folklore of the seasonal ceremonies as follows: 1) Winter folklore (mourning and gossip); 2) Spring ritual folklore (horns, singing, sludge, Navruz holiday, "Sustainer"); 3) Folklore of Summer Ceremonies ("Blessings" and Winds) (12, 8)

The scholar of folklore M.Juraev notes that among the classics of the Uzbek seasonal ritual folklore there is a certain perfection of the following classification, which covers all known genres of Uzbek folklore ritual.

M. Pirmatova, a young researcher with a special interest in Uzbek seasonal rituals, summarized the scientific classifications and classifications available in folklore in her dissertation and introduced the following new classifications: , "The Journey Run", "Last Wednesday"; 2) Genres of ritual folklore related to the seasons: "mourning", "clay", "horns" or "first couple", "pot filled", ritual, warm, sumalac cooking ("Ashshadarazi" game) , "Sumalak Beviti," "Sumalak Beetle", "Boychuk Message" or "Boy Scales", "Tulip Say", "Flower Sur", "Red Flower", "Rainbow" Wife, "Wife", "Tea Kazakh" etc., wind chants ("Yaydar") and wind resting ceremonies ("Tea momo", "Yalli momo") , "The king is ornamented

"Moshoba; 3) ceremonial folklore related to the account of the mourning: "the long wedding" (12,9)

In almost all peoples of the world, ritual folklore is divided into two major groups of seasonal ritual folklore and folklore with no seasons, in other words, family folklore. Hence, the Uzbek ritual folklore is divided into two major categories - folklore of the seasonal ceremonies and family folklore. (13,30)

Seasonal rituals are also divided into genres of ritual folklore associated with two seasons, as well as seasonal and labor ritual folklore. (13, 31)

Apparently the ritual songs are also in line with these classifications:

1. Seasonal ritual songs;
2. Family and family ceremonies are classified as songs.

Seasonal rituals are also divided into:

1. Seasonal ritual songs. ("Daddy's Run," "The Wife", "Lola's Sayings", "Tea Momo", "Small", "The Song of the Sowers", "Yas-yusun" and so on).
2. Songs and lyrics of seasonal-labor rituals. ("Clay", "Cocks", "Blessings")

Family songs may include the birth of a child, circumcision and a wedding, a mourning, a mournful occasion, and a song about a mourning ceremony.

Ceremonial folklore and its two parts, seasonal rituals and family rituals, are the cornerstones of every nation's identity. The system and folklore of the Uzbek people reflects the worldview of its understanding of the world, its role and function. All life experiences, knowledge and conclusions of the people are reflected primarily in this seasonal, family system of folklore and folklore.

Doctor of Philology, Professor J. Eshankulov classifies the songs as follows.

The songs are classified according to the role, status, attitude and art of the music: the role of the song, the poetic structure, the music and the attitude towards the dance.

When categorized by performance, songs are subdivided into songs: ceremonial and irregular. In turn, ritual songs are also divided into two: seasonal-ritual and family-ritual songs. (6, 24)

The rituals reflect the most important periods of human life, turning points (birth, maturity, marriage, death) and their relationship to nature, and also carry on a domestic, psychological and aesthetic function. (6, 25)

Researchers have studied the fact that Uzbek ritual folklore is divided into two major groups. We believe that it is necessary to include religious rituals in the classification of ritual songs that do not deny that these two groups are the main members.

1. Seasonal ritual songs;
2. Family songs;



3. Religious ritual statements.

Seasonal rituals, in turn, are divided into 2 large groups:

1. Songs related to the season.
2. Seasonal-labor ritual songs.

Family and family ritual songs also come in 4 large groups:

1. Ritual statements based on the magical power of the word.
2. Childhood cradle rituals and songs.
3. Wedding ceremony songs.
4. Mourning ceremonial songs.

Religious ritual statements can also be divided into two groups:

1. Religious ritual statements.
2. Religious thematic statements.

Folk songs have a strong position in Uzbek folklore, as do other types. The main reason for the song is the deep pain or sudden rise in the mood of the person. The person is silent during adverse times, trying to find a solution to the situation. At such moments, sad music is comforting, and a bit of a heartbeat. In the moments of joy, accompanied by singing and dancing. Such negative and positive circumstances can give rise to lyrical experiences in the person's heart, which eventually lead to the creation of the song.

CONCLUSION

In conclusion, the issues of domestic orientation and performance in folk songs are factors that characterize it, and in their classification, first and foremost the emergence, development of each genre, and the state of modern live performance, poetic features, artistic expressions, and mythology. The nature of thinking and the image system need to be considered in integrity.

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