

CEREMONIAL SONGS IN THE REPERTORIES OF FOLKLORE AND ETHNOGRAPHIC ENSEMBLES

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Abstract

In this article, the conclusions of the scientific-analytical research on the musical activity and creative repertoire of the Uzbek folk folklore-ethnographic ensembles, in particular, the role of ritual songs in it, are described in detail. Apart from this, opinions were expressed about the characteristics of the performance of the ritual songs, their appearance and methods.

Key words

folklore-ethnographic ensembles, ritual songs, national performance art, repertoire, Surkhan oasis, Namangan, Farg'onda, singer, ceremony, risola.

INTRODUCTION

On the basis of the study of the history of the art of the great ancestors by the world scientists, through the scientific and theoretical analysis of the national ritual songs, which have a special place in the art of the peoples of the East, their unique and universal aspects are being mastered. The fact that the musical heritage and its historical, theoretical and practical foundations, as unique values of folklore art, are studied only to a certain extent in world musicology, is of urgent importance¹.

Besides being one of the most important forms of human culture, the ceremony is also considered as an effective means of its development. The ceremony is considered a public event that attracts the largest audience among the forms of folk art and culture. Ceremonies are important in the education of young people, in terms of embodying, preserving and developing the best traditions, customs, moral rules of the people, and their morals. A ceremony is a vital event aimed at celebrating important events in human life, held in a formal and spiritual atmosphere, with its own symbolic actions and special songs².

¹ M.U. Naimov "O'zbek marosim QO'shiqlari (XX asr janubiy O'zbekiston (surxon) vohasi misolida) (PhD) disser avtoreferati Toshkent – 2023 3-b

² Rametullaeva, G. (2022). XALQ QO'SHIQLARI VA ULARNING USLUBIYATI. *Current approaches and new research in modern sciences*, 1(4), 77-78.

Rituals are among the values of spiritual life that serve to satisfy the spiritual needs of people. It is an event that is organized as a set of actions that have become a tradition among the people, specially held for the purpose of wishing a person good health, abundance in his life, good luck in his daily life, or to record and celebrate the important points of a person's life. It's not a ceremony. The songs and sayings performed during the ceremony, the spells and prayers read form the folklore of the ceremony.

LITERATURE ANALYSIS:

In the researches of world scientists, issues such as rituals and music, the composition of genres, internal laws, structure of forms, and features of performance traditions are being covered. Ceremonies and traditions, customs and holidays formation, place and direct connection with literature and art types Ye. Anikhhov³, V.N.Basilov, A.M.Belenitsky, Boys Mary, B.G.Yerzakovych, I.I.Zemtsovsky, M.B.KenínLopsan, L.I. Klimovich, N.S. Lobacheva, V. Ya. Propp, B. N. Putílov, G. P. Snesev, V. Turner, K. V. Chistov, V. P. Aníkin ethnocultural values, rituals and traditions, holidays, unique features of folk oral creativity, causes of emergence, classification issues Hodí Zarif, M.Rakhmonov, T.Mirzaev, M.Murodov, B.Sarimsakov, M.Sattarov, M. It is covered in the scientific works of Joraev, M. Alaviya, M. Qodirov, U. Karaboev, I. Jabborov, G. Nadjimov, H. Ismoilov, K. Nasriddinov, T. Jovliyev⁴. Of course, these ideas are taken from the work of scientists and clear fundamental conclusions.

A ceremony is often a part of traditions and customs, it is mainly formal and spiritual and has its own generally accepted symbolic actions. For example, aqiqah is a naming ceremony, a marriage ceremony, a burial ceremony, a memorial ceremony, a sowing ceremony, etc. People were invited to the ceremony as "witnesses" to the event, they shared pain or joy, they made intentions for a bright future. Each ceremony has its own accepted structure (beginning, middle, end).

RESEARCH METHODOLOGY AND EMPIRICAL ANALYSIS:

In our opinion, when talking about samples belonging to the genre of ceremonial songs that are included in the repertoire of folklore-ethnographic ensembles, it is necessary to classify these songs first:

Naqsh (meaning - decoration, song, shape) is a way of saying and singing in traditional Uzbek music. A wedding song popular in the Fergana Valley of Uzbekistan, sung by men in the process of escorting the groom to the bride's house

³ Аникин В.П. Календарная и свадебная поэзия. М.,1970; Аничков Е. Весенняя обрядовая песня на Западе и у славян.СПб.,б.г; Басилов В.Н. Древние обряды, верования и культы народов Средней Азии. М., 1986

⁴ Rahmonov M.R. O'zbek teatri tarixi (XVIII asrdan XX asr avvaligacha). Toshkent, 1968; O'zbek teatri: Qadimiy zamonlardan XVIII asrga qadar. Toshkent, 1975. Qodirov M.X. O'zbek xalq og'zaki dramasi. Toshkent, 1963

without musical accompaniment, in the style of a single group. Folk poetry was used, performed in Uzbek and Tajik languages. It is distinguished by its musical laws and performance style. The ritual song is available as a series: Big pattern or big pattern, Middle pattern or small pattern, Small pattern or small pattern, Terma pattern or simple pattern (folk pattern). The big pattern is sung out loud by mature singers in an alternating, free style and is close to the style of big singing. The rest of the patterns are sung in a single group style: the terma pattern is performed in a faster way as a group. It is kept in some districts of Uzbekistan's Fergana province and performed by folk singers in wedding ceremonies.

Karsak is a popular song genre among the Uzbek and Tajik peoples in the past, a men's dance song. It is especially popular in Samarkand, Bukhara, Surkhandarya, Kashkadarya provinces. Folk sayings and poetry on various topics are used as poetry texts (consisting of quatrains). Melodies are simple, with a small range, developed through an initial tone. The character is light, attractive, playful (it is accompanied by games and dance movements). The style of performance is solo or group style, accompanied by a circle (play style is created with the help of clapping and shouting voices). Applause is sung at wedding ceremonies and public events. Applause songs are also sung as a series - Yak karsak, Du karsak, Se karsak, Chorkarsak and Beshkarsak (the names are related to circle methods and styles of clapping). The games and national songs, which are performed sequentially in series, consist of methods such as "single dance", "double dance", "five dance". Nowadays, clapping song and song series are mainly included in the repertoire of folk-ethnographic ensembles. The "Beshkarsak" folklore ensemble from Urgut district of Samarkand region has performed clap songs and included them in their repertoire.

Karsak is an Uzbek folk game and dance series. It consists of "Beshkarsak" and "Maida karsak" sections. He likes dances called "Maida karsak" (Single clap, Double clap and Quick clap (or Uzma). In it, the method of clapping, verses, songs sung in one voice and dance movements are compared. In many places, the performers stand or sit next to each other, forming a circle or semi-circle, synchronizing with the player in the middle and swaying according to the method. "Beshkarsak" is a folk dance in which five claps (3-1-1) are played standing side by side in a circle at a certain pace and method. 20 or more people participate in his big circles. Karsak game is preserved in Jizzakh, Samarkand, Bukhara, Kashkadarya and Surkhandarya provinces.

RESULTS AND DISCUSSIONS:

In general, ceremonies can be divided into three large groups according to the time, place, style, order, composition and duties of creators, participants, and their specific characteristics:

1. Folklore of seasonal ceremonies.
2. Folklore of family rituals
3. Folklore of ceremonies based on word magic⁵.

Different nations and peoples living in our country have their own surfing customs and folklore traditions. From this point of view, according to the genre and performance styles of ethnic groups living in different regions, ritual songs are now included in the repertoire of folklore-ethnographic ensembles. Among the oases, various ritual songs are present in the repertoires of modern folklore-ethnographic ensembles. This integration is often found in the activity of ethno-folk ensembles of Surkhandarya, Fergana and Andijan, Namangan region.

CONCLUSION:

In general, it can be said that ritual songs are the oldest examples of the oral poetic creation of the Uzbek people. Every holiday, every ritual, every season in the life of the people has a specific meaning. The fact that seasonal songs are sometimes intended for public performance does not deny the creativity of specially trained performers. In the further development of this genre, the services of folklore-ethnographic ensembles are always important. The attitude to the past cultural heritage and values of our people is especially evident in the seasonal and ceremonial songs. Such songs are poems that fully meet the requirements of speech art examples in terms of artistic perfection.

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