



TYPES OF UZBEK FOLKLORE SONGS AND THEIR IDEOLOGICAL AND ARTISTIC FEATURES AND EDUCATIONAL SIGNIFICANCE

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Annotation: in the article the types of Uzbek folk songs and their ideological-artistic features and educational significance. There have been talks about the Manavi and material way of life of the people, and their goyavi-artistic characteristics, criteria of morality, past, present and future, as an important tool in the manifestation of interest and aspirations and educational morality in Manavi life.

Keywords: ideological-artistic, educational, lush, thoughtful, logical, ritual, lapar, singing, yalla.

Аннотация: В статье рассматриваются роль и художественно-идеологические качество Узбекских народных песен в воспитании молодежи. Знакомство со своей национальной культурой. Обсуждаются структура личности, место детского народного фольклора у школьников, целенаправленные педагогические процессы формирования и интеграции нравственных качеств.

Ключевые слова: художественно-идеологические, народные песни, культура, музыка, песня, мероприятие, чувство, интеллект, арт, литература, дитя, способность, воспитание.

Folk oral fiction is the oldest form of fiction. Nonfiction originally appeared in oral form, moving from mouth to mouth. Even because the memory of the people without any auxiliary means reached generations through the ages, and because it is not known by whom it was created, such works were called examples of folk oral creativity. In place of the compound "folk oral creation", "folklore" is made from the English words "folk (folk) and" lore " (wisdom). Folk songs are also an important propaganda tool. They promote and convey the customs, worldview, feelings of the nation from generation to generation. Folklore songs as artistic-aesthetic sources are a means of educating the mind through the feeling of a person, and the emotion through the mind.

Characteristic of folk songs, Kham consists in the concept of achieving mental perfection by consciously mastering all facets of manic qualities on the basis of mental sweating, logical thinking. In it, as a whole tool for the formation of musical abilities, the activities of students are carried out in the process of everyday communication. The scope of Folklore songs is not limited. Their interpretation of adult or reader songs, as songs suitable for younger or kata-aged readers, acquires a relative character.

Uzbek folk music is interrelated with its lush content, shape and genre with the musical culture of Tajik, Turkmen, Kyrgyz and other peoples of Central Asia. These masterpieces created by the people have come down to us over the centuries, perfecting and murakabla. Folk songs are a national treasure of Uzbek art, which, despite being one-voice, are wonderfully burned and have different methods.

In the past, there were many khanates in Uzbek El, and any Khanate had its own vocalists and singers. Therefore, folk songs had their own direction in each Oasis independently. Our word is icboti, that Tashkent and Fergana songs and songs are not sung and sung in Khorezm Oasis, Bukhara songs are not in Tashkent songs or in other oases "big song" in Tashkent and Fergana Oasis. If the songs of Tashkent, Fergana,

Khorezm are musical works with medium diapason, then the "folk songs" in Bukhara are samples of musical art with wide diapason. Of particular importance is the departure of musical instruments to our folk songs. In some cases, the melodies grind even more in the instrument chamber, giving the melody a special polish. Our folk songs and songs are performed under the auspices of two different ensembles. One-in the house, in the room (circle, gooseberry, flute, tanbur, rubob, dutor), and the other in large ceremonies-in the direction of trumpets, surnay, Nagora, several circles and other instruments. We can divide our folk songs into two more types: the type of instrument and the type of singing. For example, "New tanavor", "Dutor bayoti", "pleasure", "flower walk "-while books are part of the instrument type, "Chorgoh", "Bayot-5", "Bear", "Chapandozi navolar " are badges from the song type. Our folk songs are performed in different directions: - lyrical songs, ritual songs, songs about labor, lapars, yallas and works made for children.

In Bukhara-mavrigiykhanlik, in Tashkent and Fergana-yalla, and in Khorezm-songs of a playful kind are performed.

- Yalla is a banded (couplet) song, a work sung in the performance of three to four singers. Everyone plays the opening part of the song, two to three singers perform the middle climax and one singer performs the second half of the song again, all singers perform together. For Example N.Hasanov's "the caravan is coming", from the Fergana roads" saying that I will be a soul", etc.

- The singing genre includes songs with a more lyrical character, expressing a person's psychological and inner feelings. For example, a "big song " is played without a musical instrument, and the singer sings with a small saucer or curse on his hand. A big song requires the singer to have a big dipozone, to be able to breathe well. We listen to the big song in the performance of three or four singers, and in rare cases two people. For example: "come one", "melted a lot", "lost", "Ul kun jonon", etc.

- Lapar is a musical heritage that is very common among the people. Lapar is more often performed by women in the unity of dance and song. Lapars consist of works of different content and consist of melodies that radiate love, work and youth. For example, "black hair", "Oyijon " and others.

- The songs of the ceremony (obryadovie), although not much among the people, but got into the habit of living conditions. For example: "walk". Performed at marriage ceremonies, it is performed in a cheerful and cheerful image, sung at the time of the transmission of a girl to marriage. The song "Yor-yor" forms a birnecha variant. In Tashkent, there is the same, in Fergana and Namangan there is a second, and in Samarkand there are other varieties.

- Marcia, the song of lament is a series of works that are said in death rituals. Marcia, the laments are said by the women inside, at home. The words of the cry are said by the loved ones of the dead person, and the rest express their sympathy with the means of mourning.

-Songs dedicated to labor are works that are often found among the people, these are songs called "Charkh", "Hashar", "cotton picking", "people of Labor", "factory", "growers".

- There are several folk songs written for children or whose song content is called for children. "Alla", "doll", "White terkmi, blue Poplar", "rainbow", "Binfsha", "our garden", etc.

-There are also songs about oppression among the people. These form the folk songs "Khondan dod", "Khan's tyranny", "Nikalai blood executioner", "who walked your train", "a thousand curses " and others.

The song is thought to be the type of art most invented by mankind. The main characteristic of lyrical songs is that they are sung, performed, whether in the silent or in the silent direction. They also express the author's inner experiences, feelings, joy-His signs. One of the folk songs that is very common among Uzbeks, which is still being sung in different forms to this day, is the one that begins with the line "Let's look when the crows fly". It depicts Ghat dardchil, a state of falling in love that he could not reach, seeking to lean on. Crow-winter ambassador. For Turkic peoples, winter means disappointment. He represents oppressive concepts such as separation, Khazan, loss. Therefore, the guy in love remembers the ways of Margilon, seeing the crow fly. Meanwhile, Margilon brings to him the deer "handalak yoke". To reach the visoli is so pleasant that the intoxicating sweet boy who comes from handalak spreads from it. As soon as the mistress comes to mind, the lover, like a parrot separated from his mother, re-appetizes the condition of ayanch: "handalak boylikkinam, you are a poison in it, we are a poison in this. As a child of a parrot, we both look forward to". The expression of an oppressive mental state in the song continues to intensify as the lyrical hero thinks about his condition with his beloved:

Intizorlik torta-torta

Tanda toqat qolmadi.
Yo'lchivindek sarg'yib
Ucharga holat qolmadi.

As if the Crow began to fly from winter, its appearance is a sign that for Asik, a crow landed in the gardens of the visol, cold struck the petals of confidence. As winter came in, a lover who had lost hope of Vasl just as the Janissaries were yellowed and doomed did not have a year out of life. In the path of a strange and desperate mistress of love, so many tears are shed that a river is formed from them, from which fish can swim. The case of a guy in love can be asked of these fish. As you know, fish do not speak, do not sound. So the mental state of a loved one is overwhelming and helpless.

Lyrical songs appear mainly in contrast to the expression of pain. Because truly human pain cannot be expressed in simple words. To ease his pain somewhat, a person is relieved of his heart by telling him in what form. The song "I saw a flower in holichang" also expresses the human feelings that have come to mind. The hero of the song is someone helpless who is left in the midst of anguish. The opening paragraph of the poem, while conveying its own non-choruses, reflects Yori's "dream of sleep", which he had not seen for a long time. And in the next paragraph it will seem to interpret its capricious and incomprehensible state of mind:

Eshik oldi Oydinko'l,
Oyna solsam botmaydi.
Men yorimni sog'indim,
Xat yuborsam qaytmaydi.

The songs also feature folk-specific qualities such as cheekiness, chapanism, resourcefulness, irreverence. In this aspect, the so-called "Bridal" song is noteworthy. The heroine of the song is an incomparable girl, both in solubility and agility, and in intelligence. All the song-he is not known who he is fond of, as in the poems. Therefore, the lyrical hero teaches him an event:

Oy tug'adi quroqdan,
Suv tinadi buloqdan.
Oshiqligang bilayin,
Ro'moling to'lg'a yiroqdan.

In conclusion: the musical heritage of the Uzbek people, which dates back to ancient times, with folk songs, diverse genres and rich pictorial means, is also playing in our days. folk songs connect hearts for centuries with the subtlety of expression, the intensity of the image of the state of mind. Their level of artistic representation rises over the years. It appears that the rituals of educational and educational importance as well as the statements performed on it value every passing day of the population ardorize the passing life to the future generation, proving their loyalty to the values that have become urfs.

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