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## FOLKLORE AS A SPECIAL FORM OF CREATIVITY

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# Abstract

In the article, based on extensive material, issues of folklore and fiction are explored, the author describes the connections between folklore and literature of the twentieth century, and reveals the common features of these relationships.

# Keywords

Folklore, fiction, image, idea, hero.

### INTRODUCTION

The ancient foundations of musical folklore go back to the labor processes of our ancestors in primitive times, to ceremonial melodies and sayings that imitate various natural phenomena, to games and actions associated with them. Thus, the most ancient examples of musical art arose in connection with impressions received from the external world, and became a kind of art in which a complete artistic image is created through human thinking. Folklore music reflects life, history, struggle, philosophy, worldview, attitude to various events, and human qualities of people.

The main feature of musical folklore is the creative process - the oral nature of the creative (creative) and performing process, and it is determined by public participation. Many of its features, such as simplicity, tradition, variability, locality, variation, functionality, idiosyncrasy, popularity, anonymity, syncretism, are reflected

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in this main feature of the creative process inherent in folk music. It has its own social essence and artistic purity. Uzbek musical folklore is the cultural heritage of the people, its spiritual world; it is distinguished by its unique arrangement, genre composition, internal laws and performance styles.

Genre (French - from the word gender, genus, variety) - a historically established internal division into types of art and a concept representing this process; a special type of musical work, a set of works distinguished by the unity of form and content. In general, this means distinguishing between works of art.

The practical group includes musical and ritual singing techniques, including alla , work, ritual, historical songs associated with a specific situation (lifestyle, work, ritual, seasons, nature, calendar) and performed at a certain time; ritual, pastoral, military, playful (dance) musical tones and melodies. They, in turn, belong to certain types (for example, labor - agricultural, livestock and handicraft songs; ritual - seasonal, family and religious songs) and include genres (for example, "Alla", "Maida", "Yor-yor", "Mubarak", "Yigi-yoklov ", "Marsia ", "Badik", etc.).

The main directions of folklore are instrumental and narrative techniques, which are not only examples of their own art, but also perform a certain social function. For example, if folk songs are associated with the labor process, then "Yoryor", " Olan ", " Muborak ", " Kelin salom", " Yigiyoklov " are associated with weddings and mourning ceremonies. Genres of musical folklore differ not only in ideological and artistic features, but also in methods of performance (for example, solo performance, group or group performance, with or without accompaniment, soloist and

ensemble performance). No matter how diverse, sometimes functional and strictly functional the genres of folklore may be, they form an integral artistic system.

Ancient examples of Uzbek folklore have not reached us in their original form. Genres such as " Sust Khotin", " Choi" Momo ", "Ramazan" or " Boychechak ", considered ancient, at a certain time were subject to revision in the spirit of the worldview of the people. Indeed, some works of musical folklore, linking the subsequent development and status of certain genres with certain periods, were preserved and polished by several generations of folk performers, whose ancient appearance was passed on from generation to generation.

In "Devon Lugot" at Turk" by Mahmud Kashgari, samples of songs and national anthems of the ancient Turkic peoples have been preserved. The passages from folk songs quoted in Devon (mostly in quartet form) have both scientific, practical and educational value. The term "song" is a broad concept, and among the Turkic peoples the term "song" was previously interpreted as a genre of poetry. It is later described as a work of art that is the result of a combination of poetry and melody with the verb "add". Examples in Devonian include hunting, animal husbandry, seasonal and wedding ceremonies, and heroic songs. International Journal of Advance Scientific Research (ISSN – 2750-1396) VOLUME 03 ISSUE 09 Pages: 282-284 SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741) OCLC – 1368736135



If we compare the songs "Yor-yor" or " Kelin salom" from the most common practical genres of musical folklore, we will see that each of them is performed by women at a wedding ceremony. However, they differ somewhat in style and place of execution, content and form. "Yor-yor" from the bride's father's house is performed by her friends as an observation song, and "Kelin salom" is the bride's first greeting to the new homeowners and close relatives of the groom (at the "face opening" ceremony), solo after the wedding. in the form of a circle, accompanied by women. Some oases can also host your wedding day. "Ulan" was originally intended as a wedding song, but today the atmosphere of its performance has changed (from a ritual to a genre unusual in everyday life). In the theatrical interpretation, Olan became an argument between a boy and a girl.

The composition of practical and non-practical genres of Uzbek musical folklore is rich and varied. They are one of the means of informing us about the distant past of our people and are always with us throughout our entire social life and cultural environment. As long as humanity exists, they will also exist and provide spiritual food and spiritual peace to every person. Therefore, they are important for their historical, cultural and artistic and aesthetic value. The singing of the Uzbek people (its life force is creativity, performance, listening, understanding, etc.) is rich in local styles and various interpretations, and as a tradition of each people is preserved as an example of creativity from different periods.

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