

THE EXPRESSION OF CULTURE AND SPIRITUALITY , VALUES AND FOLK TONE IN UZBEK FOLK SONGS

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Annotation:folk songs are not only a musical fusion, but also a powerful tool that expresses the spirit of the people, their inner world. Each song has its own narrative spiritual values and moral standards. They include the long - standing traditions of the people, Family Values, patriotic feelings and human qualities. As such, these songs have been passed down from generation to generation through time, serving to preserve our national unity and mustachamic traditions. Therefore, folk songs are not only a unique musical heritage, but also an integral part of our national culture. In our article, we will analyze in more depth how these values and traditions were increased to life in folk songs.

Keyword:spirituality, value, season, past, ritual, night, rain, culture, labor songs, walk, cultural heritage, emotion, nationalism, tradition.

Introduction: the past traditions of our people, national customs, National Music widely promote the best examples of Art, Preserve and develop national musical traditions in order to instill a sense of love for art in the younger generation and to expand international creative ties, to further deepen peace, friendship, mutual harmony, cultural and man - made harmony in our country.

The main goal of these opportunities is to increase the interest and ability of the younger generation to national folk songs, music and arts, increase their activity in society, educate them in the spirit of respect for the traditions and national values of our people, comprehensively increase the spiritual and religious level to create wide opportunities for the spiritual and interstitial development of students, , it is envisaged to create the necessary conditions for being a bahramant from the high samples of Fine Art and masterpieces of the classical musical heritage of the Uzbek people, to shape the high moral qualities of students on the basis of a continuous integration of national and universal human values by teaching them the basic foundations of knowledge in the areas of general music, choreography, theatrical art, fine Also in order to revive and develop the foundations of our national musical art and folk songs, as in all directions of society life, the content of music education, which is present at all stages of the system of uninterrupted education, is enriched with information and works to the national musical heritage dam. This situation can be clearly seen in textbooks created on the basis of state educational standards and curriculum, produced and implemented for general Secondary Education Schools, <<Music Culture>>, the most important formative stage of the educational system. In many countries of Jaho, the work of providing musical education to the younger generation is of general state importance, and an important means of personalization is noted. The musical education of each country serves the social system of the people ideologically - politically. Songs

in folk oralism are lyrical works. Because they reflect the feelings of the inner experiences of a person.

The song appears in Mahmud Kashgari's work <<<Devonu lexicotit turk>> (1074), in the form <<< song>>, and has the meaning of a poem, a qasida (a lion named after someone or something). In ancient times, terms such as <<shlok>>, <<takshud>>, <<<ir> (yir), <<< force>> were also related to nazim, sher yaniy to some extent to the song janiri. All references to the song state that <<Insert>> was formed from felis. No matter how simple the origin of the term song may seem, this genre in our oral creativity serves to express very complex spiritual experiences. The genre characteristics of the songs are as follows.

1. It reflects human experiences, joy and anguish, words of the heart.
 2. The song takes the form in a sherry manner. Uzbek folk songs are written mainly in finger weight, sometimes in aruz weight.
 3. Often folk songs consist of four verses and have the characteristics of expressing a complete state of mind-it is also possible to have songs dedicated to some topic, consisting of several points.
- Specimens with 6.8 verses are also found in the same cave. They are ABAB or AABB, vvvgg; while the four Egyptians are Aab; abab, aaaa; AABB rhymes differently.
4. The song is sung and aynana is performed in the same verse.

The main story: in the Uzbek folk musical heritage, folk songs in a very wide form of popular art also embody the pedagogy of our people, which has been shaped for centuries. Separately, it should be admitted that Sheri matin, who belongs to the Uzbek folk oral art or the work of some poets, writes. Moreover, in all times, very perfect mature samples of songs have been created by composers of unique talent who have matured among the people-that they are chanted and sung as songs <<< classical>> on hozzirgi day. In addition, modern composers of hozzirgi are also creating amazing things using the sound of the music of zalq van songs creatively. Analyzing the ancient an-ana, Uzbek folk songs associated with traditions and watered with the breath of our modern Ichthyological cultural life, we can say that friendship from the means of their powerful upbringing, honesty has a positive effect on the formation of such human qualities as intolerance to negative manifestations. Cocktail songs are known for their expression of Labor jarsyon, as in other peoples the Uzbek people have been engaged in agriculture, animal husbandry, handicrafts since centuries. Labor, on the other hand, consists of self-concern, the manifestation of willfulness, sometimes forcing one's self. Constant monotonous tedious activities, especially during the day, exhausting a person, forcing him to find measures to hunt while not stopping what is being done. At such moments, the most effective solution would be to sing. Tanob-tanob is easy to say just to scatter grain on the ground or mow wheat, milk bucket - bucket, weave meter - metir carpet. In fact, these works require a lot of physical effort and skill. Therefore, our ancestors did every job with a song. It is also considered a Milly ore heritage, conceived to do without boredom what is being done so that Labor is effective.

The labor songs that live among our people will be triplicate, depending on the area of work performed.

1. Labor songs related to farming.
2. Labor songs related to livestock.
- 3 Labor songs related to the profession.

Our ancestors are the people who have been engaged in agriculture, animal husbandry since the earliest times on Earth. <<>>, <<Turey - turey>>, < < churey - churey>> the songs were woven by the poet nature human beings who lived among the herders. The songs do not use the different Baddi arts as in other naaminas of the word Psalm. The Uzbek people have long been engaged in handicrafts. Silk, atlases, banoras linen samples of applied art, woven carpets made in Uzbekistan were popular all over the world. In ancient times, Masters who made a name for themselves by their craft demanded from their students, in addition to their professional skills, to read Lions, sing, sing in the aspobia of some kind of music. They believe that a person who has matured in all respects, especially if someone who has no aesthetic pleasure, cannot master a single craft with all his skill. Therefore, among our people there is a person who is engaged in various professions-ki sings, askiya says, plays music-this quality ensures that he has a beautiful appearance of what he is producing. The master's affection is poured into what is being prepared with the song.

A significant part of Uzbek folk labor songs is occupied by Lion samples, which are performed in different tones, accompanied by activities such as embroidery, bow weaving, hammer spinning. Among them, one of the oldest is the song <<<< charx>>>. Before the advent of today's tequistil industry, cotton pollen was extracted by hand and spun from cotton wool by a hammer spinner. Women work spinning around the clock and weave fabrics from ready-made threads. This Labor was extremely tedious and unproductive, even if it did not require physical exertion. To alleviate the pain of Labor, the song <<<< charx>>> was sung.

Spinning a hammer, spinning a hammer

Shul aruginam is a fiber

If I don't spin that

Children starve...

It was very important that rain was timely in areas where farming was developed. The drought brought great calamity to the farming population. Therefore, people have found a sluggish khotun seasonal habit. Interestingly, our compatriots here have given many examples of the fact that it rains for a week after the ceremony. Therefore, the people carefully prepared for the conduct of such ceremonies. It was customary to observe each performance.

This is how the silent khotun song begins:

Sust khotun suzma khotun,

Shadow field wife!

Let it rain wet,

Earth-let it be a world lake.

From the above verses it is known that the main purpose of the song is to create favorable conditions for farming by appealing to a wife who is slow to rain. It is also not uncommon for our ancestors to express their love for the motherland through the image of people laughing while playing in the canopy, the peaches writing leaves, decorating the surroundings with lawns, the opening of magnificent flowers.

It rained, it got wet!

Earth-it's a world lake!

Peaches wrote leaf,

Sluggish wife swimming wife.

Another of the season-ceremony songs is the song << < Choy momo>>. He is mainly said to summon the wind. This song deserves to be reached by its own antiquity, even if it is not as famous as << < sluggish wife>>. The experience of recording folk songs shows - that the yor-Yors may have gained wider popularity among the people than Songs of other content. The song is characterized by its rapid creation, rather than the Khamma janirs in Malumki folk oral fiction. This idea is also true for young people. In this regard, it is worth noting that the yor-yor performer with a poetic talent has been weaving new - new quarters, depending on the circumstances of the wedding. As a result, it was the circumstances when the wedding was held that were also reflected in the text of the song:

Eating cold on a winter day,

Horib keldik yor-yor,

No need for a spicy elbow,

We come and go.

Bridal salom is also one of the Uzbek folk ritual songs in which the nationality, culture, marifati of the Uzbek people are revealed. In the beginning part of the traditional bridal salute to God, the Prophet Muhammad (s.a.C) a special place to refer to the chahori, Saints and anbios. If in general the people can say four, five people, even yor - yor, if the person who loves each song plays them. It is customary for a bride to say, perform greetings, sometimes by two people. The text of this song makes good use of humor. For example:

Husayni grape cave,

Groom child's mate,

A greeting to the groom's chicks.

Also one of the oldest examples of another Uzbek folk song is Marcia. Remembering all the qualities of the person who lost his life in it, it is to react to the tribulation that has occurred. Therefore, in Dec Marcia, the relationship of brothers, parents, relatives is mentioned separately. A special place in Marcian Matins is occupied by the expression of revenge, chastity.

I can't tell,

Your stain will not put grass,

My trusted garden, Wow Dad,

My leaning mountain, Wow Dad.

Clearly noticeable from the text-the person who says that Marcia tries not to leave indifferent each person to the dart longing in his soul, taking advantage of his entire creative skill, opportunity.

Conclusion: so that folk songs are divided into season and ritual songs, the following conclusions can be drawn about them. Season and ritual songs are the most ancient examples of Uzbek folk oral poetic creativity. Each holiday in the life of the people every ceremony seasons in the famous circle has a meaning that separately expresses a specific theme. The reflection of the cultural heritage of our people's past, the attitude and content towards values is evident in folk songs. National and general human values are characterized by the national pride of our people. For centuries, Labor has been considered a source of inspiration that leads to work, goodness in the process of struggle and creativity. It is not for nothing that music is a philosophy without language. Man is alive with music by singing. Without songs, it is difficult to imagine the meaning of life, the beauty around. The song is an extirpation of pleasure, the most beautiful, the most sublime dream and the cry of a life idea. Folk songs develop universal values \ u200b \ u200bThe musical taste of readers ' world view. As well as universal value in readers, the national song awakens a passion for songs by cultivating the sense of rhythm of musical abilities, cultivating musical training and taste, in students the skills of baddy creativity grow in readers through national heritage, popular singing, folk sayings and, through it, love for the motherland alla, lapar, national songs.

In conclusion, folk songs are a unique form of art that embodies our culture, spirituality and values. Through them, historical experiences, traditions and life views of our people are reflected. The love, loyalty, patriotism, kindness and family values expressed in the songs help us maintain our national unity by preserving our cultural identity.

Folk songs are not only a musical art but also a powerful tool that maintains the spiritual norms and ethnic code, teaching future generations our own national values. At the same time they play an important role in bringing our cultural heritage to the future avlot and making it known in the world. Folk songs add massively not only to the baddic expression, but also to the formation of moral and aesthetic values. The special accentuation of values in songs, such as respect for one another, hard work, loyalty and love for the land, makes them constantly maintained despite the changes of times. Folk songs also serve as an important tool in creating and strengthening national identity.

Moreover, using the inherent aesthetic beauty of folk songs and musical language, they help to empower a person with social unity and harmony, affecting his soul, soul and mind. Their content reflects not only national values, but also the universal moral idyll and dreams of mankind. Through folk songs, we have the opportunity to realize, revive, develop our history.

Folk songs in general have the power to improve not only ourselves, but also humanity as a whole, to awaken and to grow spiritually, and are of decisive importance in conveying our cultural and spiritual heritage to future generations.

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